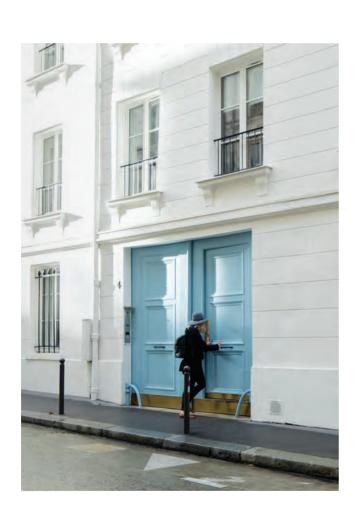


"The friends I made, the things I learned, and the doors it has opened for me make the HILI Program one of the most important experiences of my life. And, I was doing all of this in one of the most magical cities in the world! I love HILI and I know that it will always be with me."

> BRADFORD PELLETIER, STUDENT IN THE MA IN HISTORY AND LITERATUR PROGRAM

# Reid Hall Columbia Global Centers Paris

2018-2019





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    Professor of History, Columbia
    University

Left: Orientation led by Séverine C. Martin for Columbia's Summer in Paris, 2019 (UGE I Paris)

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LEE C. BOLLINGER,
PRESIDENT, COLUMBIA
UNIVERSITY

"Columbia's Global Center in Paris at Reid Hall is a beautiful, bustling hub of intellectual and artistic activity. What has already been accomplished there is extraordinary. The potential for the years and decades ahead seems limitless."

"These pages chronicle Reid Hall's evolution into a Global Center and the unprecedented levels of student, faculty, alumni, and public engagement that resulted. I extend my deepest thanks to all who have contributed to this special corner of Columbia University—to our donors, staff, faculty, students, and on-campus colleagues."



SAFWAN M. MASRI,
EXECUTIVE VICE
PRESIDENT FOR GLOBAL
CENTERS AND GLOBAL
DEVELOPMENT, COLUMBIA
UNIVERSITY

## **Overview**



WHY IS THIS REPORT DIFFERENT FROM PRIOR ONES FOR THE PARIS CENTER AND REID HALL? Our senior management group decided we would engage readers more effectively if each of us used a Q&A format to highlight the successes of our respective programs last year. We also added several brand-new elements. The first is a series of three stories on aspects of life at Reid Hall last year and written for us by V.L. Hendrickson, MS '06, Journalism. In the first, Columbia and Barnard undergraduates reflect on what a semester or year at Reid Hall meant to them. The second, a pendant piece, captures what four Columbia faculty gained from teaching these and other students.

A third, somewhat longer story, tells how the librarians and collections of Columbia's libraries now have a substantial and dynamic presence in Paris: at Reid Hall, at the Institute for Ideas and Imagination, and even at the Bibliothèque nationale de France.

Finally, a fourth story by Columbia historian Mark Mazower, Director of the Institute, covers the formal inauguration of the Institute led by President Lee C. Bollinger in November, 2019.

Another innovation in our report is a portfolio of photographs that capture the beauty and ambiance of today's Reid Hall. These are part of a commission I gave to Mark Lyon, a distinguished architectural photographer and Reid Hall alumnus, to document this very special place.

A FINANCIAL TIMES ARTICLE ONCE NOTED THAT WHEN YOU WERE AT THE NEW YORK PUBLIC LIBRARY, YOU RAN IT "LIKE A BUSINESS." COULD THE SAME APPLY TO MANAGING THE PARIS GLOBAL CENTER AT REID HALL? Educational and cultural organizations have fundamentally different "value propositions" and reasons for being than businesses. We have stakeholders—Columbia and Barnard students, faculty and alumni, a broad public in our host city and country—rather than shareholders.

And we are not profit-driven. Nonetheless, I firmly believe that the surest way to success in either world comes from having a smart strategic agenda and then letting that agenda drive decision making and resource allocation.

When I began my career at Columbia in 2012–2013, I asked a group of brilliant senior faculty from across the University to envision with me a strategic direction for Reid Hall.

President Lee C. Bollinger and EVP Safwan M. Masri subsequently accepted, without change, the five goals we set for ourselves: maintain the business model; increase enrollments; consider creating a center for advanced study and artistic creation at Reid Hall; bring Reid Hall's facilities and outdoor spaces up to the standards of the main campus; and rationalize public programs.



We have managed every year to meet, and even exceed, these objectives, with 2018–2019 being one of simply huge accomplishments: close to **200** students in courses, **81** faculty at Reid Hall, **8,500** people attending **120** different public programs, **15** Fellows in the Institute's first cohort comprised of scholars and creators from around the world, and affiliations with **50** leading cultural and educational organizations in France.

WHAT HAS GIVEN YOU THE GREATEST SATISFACTION IN WORKING FOR COLUMBIA AT REID HALL AND THE PARIS CENTER? That's easy!

Every single one of our accomplishments came about because such a broad network of supporters backed us. These include: Columbia's extraordinary President, Lee C. Bollinger; its dynamic EVP for Global Centers and Global Development, Safwan M. Masri; the dedicated members of our Advisory Board and Faculty Advisory Committee; all the staff members of the various Columbia programs that are sited at Reid Hall and who are pictured above;

and the exceptionally generous and wonderful donors whose gifts have made the "rebirth" of Reid Hall possible. These include individuals— Daniel Cohen; Brian Fix; Judith Ginsberg; Merel Glaubiger; Maarit and Tom Glocer; Ron Halpern; Alan Kanzer; Laura and Scott Malkin; Azmi Mikati; Celeste and Eraj Shirvani; and Mel and Lois Tukman; foundations—Areté; Andrew W. Mellon; Stavros Niarchos; and EHA; as well as the Value Retail corporation.

To all of them, the entire Reid Hall and Paris Center staff are forever grateful.

PAUL LECLERC GSAS'69, DIRECTOR

President Lee C. Bollinger with staffs of all the Columbia programs at Reid Hall

We gratefully acknowledge the exceptional generosity of those whose gifts in 2018–2019 supported Columbia programs at Reid Hall

INDIVIDUALS

**Daniel Cohen** 

**Brian Fix** 

**Judith Ginsberg and** 

Paul LeClerc

**Merel Glaubiger** 

**Tom and Maarit Glocer** 

**Ron Halpern** 

Alan Kanzer

Laura and Scott Malkin

Azmi Mikati

Celeste and Eraj Shirvani

Mel and Lois Tukman

#### **FOUNDATIONS**

**Areté Foundation** 

**Andrew W. Mellon Foundation** 

**Stavros Niarchos Foundation** 

**EHA Foundation** 

#### CORPORATIONS

La Vallée Village-Value Retail



"La Cantatrice Chauve," directed by Laurie Postlewate (Barnard) with students from her course « Vie et Société dans le théâtre français » (UGE l Paris), summer 2019





© Som Chantapitch / Say Who

Festival: « Les muses du Montparnasse, » organized by La Vallée Village – Value Retail

# **Advisory Board and Faculty Steering Committee**

#### **ADVISORY BOARD MEMBERS**

2018-2019

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#### **FACULTY STEERING COMMITTEE**

2018-2019

Carol Gluck, Committee Chair; George Sansom Professor of History and Professor of East Asian Languages and Cultures, Department of History and Department of East Asian Languages and Cultures

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**Akeel Bilgrami**, Sidney Morgenbesser Professor of Philosophy

**Susan Boynton**, Professor of Music, Historical Musicology; Chair, Department of Music

**Giorgio DiMauro**, Dean for International & Global Strategy, Office of the Provost, Barnard

**Thomas Dodman**, Assistant Professor of French and Romance Philology

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**Emmanuelle Saada**, Associate Professor of French and Romance Philology

**Gayatri Spivak**, University Professor, English and Comparative Literature

**Michael Tuts**, Professor of Physics; Chair, Department of Physics

# The Year **In Numbers**

**NUMBER OF STUDENTS ENROLLED IN THE UNDERGRADUTE** PROGRAM (UGE | PARIS) 185

• BARNARD 37 COLUMBIA COLLEGE 60 • OTHER 88

#### NUMBER OF STUDENTS IN CREDIT-**BEARING PROGRAMS**

ALLIANCE PROGRAM

• UNDERGRADUATE (UGE | PARIS) 185 UNDERGRADUATE (HISTORY MAJOR SENIOR THESIS WORKSHOP) 10 • GRADUATE: HISTORY & LITERATURE 11 • GRADUATE: EXECUTIVE MS 25 IN TECHNOLOGY MANAGEMENT

NUMBER OF COLUMBIA FACULTY WHO WERE AT RH IN NON-**TEACHING ROLES** 54

NUMBER OF COLUMBIA FACULTY WHO TAUGHT AT RH LAST YEAR 27

#### NUMBER OF STUDENTS **IN NON-CREDIT BEARING PROGRAMS**

 UNDERGRADUATE MATH (UGE | PARIS)

**EDUCATION** 

29

#### NUMBER OF DIRECTED **RESEARCH PAPERS WRITTEN**

29

 UNDERGRADUATE (UGE | PARIS)

 UNDERGRADUATE (HISTORY MAJOR **SENIOR THESIS** WORKSHOP)

10

35

19

#### NUMBER OF CORE **COURSES TAUGHT (UGE | PARIS)**

**FALL 2018** 

• GLOBAL CORE 2

 MUSIC HUMANITIES

#### **SPRING 2019**

- GLOBAL CORE 2
- ART **HUMANITIES**

13

10

- SUMMER 2019 7
- GLOBAL CORE 3 • ART
- HUMANITIES 2
- MUSIC HUMANITIES

#### **NUMBER OF MA** THESES DEFENDED

10

• HILI

• EXECUTIVE MASTERS IN **TECHNOLOGY MANAGEMENT** 25

13

**NUMBER OF PARISIAN UNIVERSITIES IN WHICH UGE AND HILI STUDENTS TOOK COURSES** 

120
PROGRAMS
AND
8,500
ATTENDEES

NUMBER OF COLLABORATIVE EVENTS (CGC, INSTITUTE, ALUMNI CLUB, CUP, HILI, KENT)

23

**NUMBER OF CGC PUBLIC PROGRAMS** 

54

NUMBER OF AUDIENCE MEMBERS IN INSTITUTE PROGRAMS (TOTAL)

999

NUMBER OF AUDIENCE MEMBERS AT CGC PUBLIC PROGRAMS

4685

NUMBER OF AUDIENCE MEMBERS AT ALUMNI ASSOCIATION PROGRAMS

568

**EVENTS** 

NUMBER OF INSTITUTE PROGRAMS (TOTAL)

21

NUMBER OF AUDIENCE MEMBERS AT COLLABORATIVE EVENTS 1629

102.

NUMBER OF COLUMBIA SOUNDS CONCERTS 13

NUMBER OF AUDIENCE MEMBERS AT COLUMBIA SOUNDS CONCERTS

656

NUMBER OF ALUMNI CLUB PROGRAMS

9

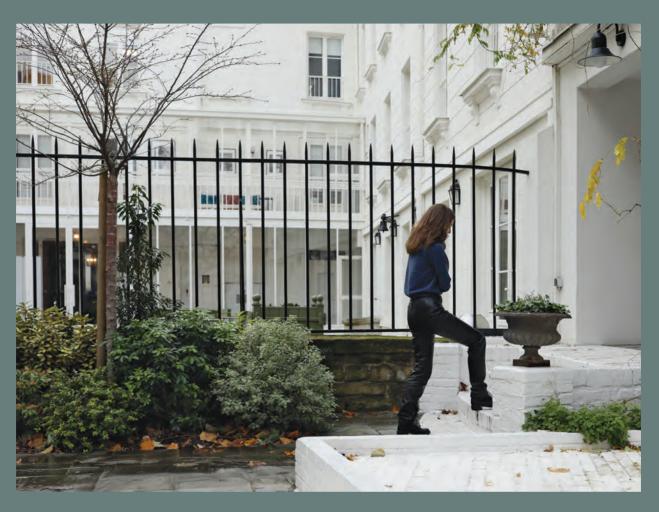


UNDERGRADUATE (HISTORY MAJOR SENIOR THESIS WORKSHOP)

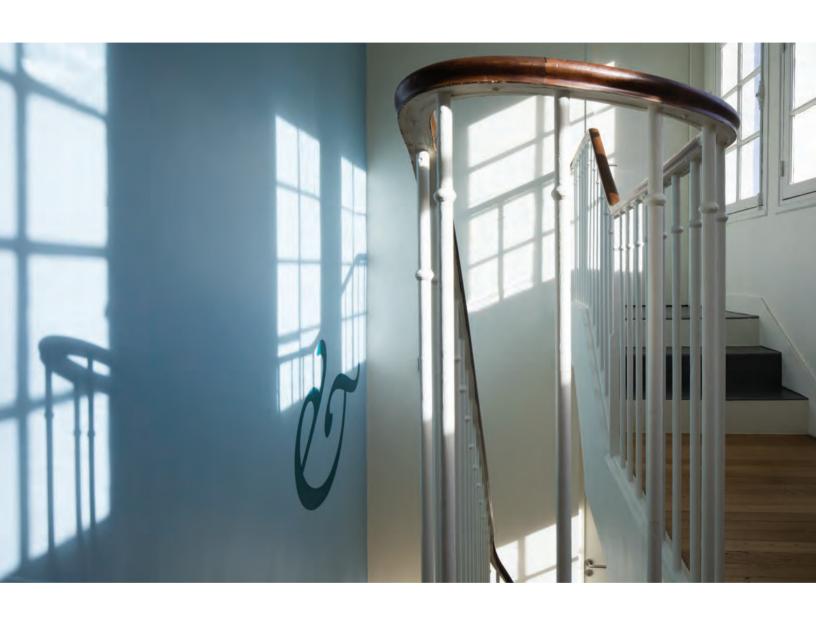


Number of students in credit-bearing programs





















# **Reid Hall: A Historical Perspective**



**REID HALL HAS BEEN PART OF COLUMBIA SINCE 1964. YOU** HAVE BEEN PART OF REID HALL FOR 35 OF THOSE 55 YEARS. **HOW WOULD YOU DESCRIBE ITS EVOLUTION?** When I first came to Reid Hall in 1984, it had undergone an important transition from what it was in the sixties: an American study center, a residence, and a dining and social facility serving different university groups and foreign visitors. By 1984, it had become the administrative headquarters for several American study-abroad programs, including Columbia's. In line with the very principles of study-abroad, immersion was the *mot d'ordre*. Students were encouraged (then required) to speak French and live with French families; all classes were held in French; visits to cultural centers and other regions of France were organized; and exchange agreements with French academic and cultural institutions were established. In those hevdays of study-abroad, Reid Hall attracted as many as 800 students per year, and the largest cohorts came through the Columbia undergraduate programs. While students had "the time of their life," the American universities that sent them abroad were far removed from their activities. Even at Columbia itself, few people really understood what Reid Hall was about.

The real turning point took place in 2010 when Reid Hall was selected as the location of Columbia Global Centers | Paris. Since then, it has become an authentic extension of Columbia's campus, both from administrative and pedagogical points of view. Today, Reid Hall has a strong tripartite mission: an undergraduate and several MA programs in which classes are taught by both French and Columbia faculty; a dynamic public program that leverages not only Columbia's intellectual resources but also French academic and cultural knowhow; and an innovative research center attracting Columbia faculty and artists from all parts of the world. Administratively, Reid Hall now benefits from the powerful resources of the university: from its fiscal units to its communications and internet teams; from its vast library and digital data bases to its expertise in facilities management and maintenance. Most importantly, the university has recently made possible Reid Hall's long-deferred modernization and refurbishment. While Columbia is now squarely rooted at Reid Hall, study-abroad programs from Dartmouth, Hamilton, Sarah Lawrence, Smith, Sweet Briar, University of Kent, and Vassar-Wesleyan still pursue their activities on-site. Several American and French cultural associations continue to be headquartered here, including the oldest member of Reid Hall, the Association Française des Femmes Diplomées des Universités.

Reid Hall remains an educational, social, and cultural hub that connects students to myriad facets of Parisian life. Scholars from all parts of the world collaborate and engage in intellectual exchange through teaching, conferences, concerts, performances, and art



Above: Reid Hall as the American Girls' Art Club at the turn of the 20th century. Below: Reid Hall, 2019



exhibits. Today, we can proudly say that Reid Hall's mission has been carried forward even more strongly, with loftier ambitions, and even greater attention to the many questions that face our world. Columbia has transformed this "relic of old Paris" into, in the words of a recent student, "a real gem."

## A PASSION OF YOURS IS EXPLORING REID HALL'S HISTORY. HOW DID THIS INTEREST DEVELOP AND WHAT WILL IT LEAD

**TO?** Reid Hall's special spirit has been shaped by its many layers of activities, which have never been explored in depth. Yet, it was the first setting for French-American cultural and artistic exchange, and the premier site for study-abroad programs in the forties and fifties. In addition, it was a hall of fame featuring women thought-leaders, artists, activists, educators, and administrators who worked, spoke, or acted within its walls. Much of their history remains unwritten, but these women were movers and shakers willing to cross borders and forge parallel power structures. Many were, like the Reids, women of wealth and prominence, and they paved the way for others through the educational opportunities they created and supported. Since 1893, when Elisabeth Mills Reid established a Girls' Art Club at 4 rue de Chevreuse, it has operated as a French-American center benefitting from the intellectual, cultural, and savoir-faire of both countries. Reid Hall is neither completely American nor completely French, nor even the conjugation of the two. It is a third space, a transformative site through which so many students, artists, and faculty have experienced changes in their personal and professional lives and thought processes. For all these reasons, we are creating a website dedicated to Reid Hall's history, which will yield a rich and compelling tale.

BRUNHILDE BIEBUYCK, ADMINISTRATIVE DIRECTOR



Brunhilde Biebuyck in conversation with Deborah Levy, Columbia Institute for Ideas and Imagination Fellow 2018–2019

**LEARNING AT REID HALL: STUDENT VOICES** 

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**TEACHING AT REID HALL: FACULTY VOICES** 

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PAGE 3

COLUMBIA LIBRARY COLLECTIONS AND LIBRARIANS GO TO PARIS IN UNPRECEDENTED WAYS

# Reid Hall Stories

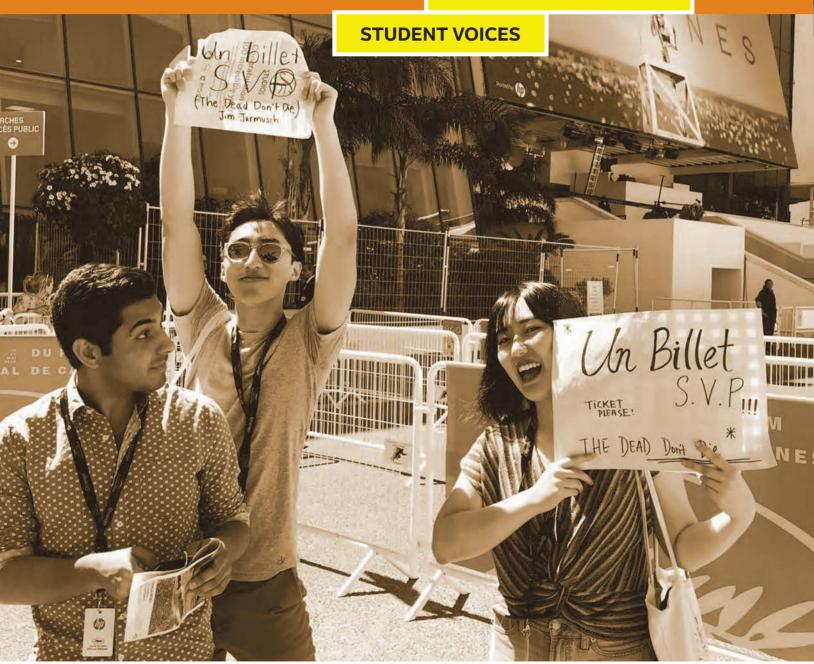
PRESIDENT LEE C.
BOLLINGER LEADS THE
INAUGURATION OF THE
COLUMBIA INSTITUTE FOR
IDEAS AND IMAGINATION
AT REID HALL

PAGE 37

Below: Students attending the Cannes Film Festival, UGE | Paris, spring 2019.

Right: Denise Murrell leading a visit of the "Modèle noir" exhibit, Musée d'Orsay for the Art and Music Humanities Summer in Paris Program, 2019 (UGE | Paris)

### **LEARNING AT REID HALL:**





"I feel like I gained the fluency I was hoping to," she said. "But I also feel like I planted roots there for a little bit. Going there, I wanted to test whether it would be possible for me to live abroad in the future. I became incredibly independent and affirmed that I really could do that."

Vlietstra spent part of her time at Reid Hall translating a French play into English as her directed research project. That work "solidified" her plans to apply to graduate school for translation. She intends to apply for programs in Europe, but first hopes to return to France as part of the Teaching Assistant Program organized by the Cultural Services of the French Embassy in the U.S., she said.

Eva Rose Tesfaye also completed a theater-related research project. The Columbia senior, who is an English major with a concentration in French and Francophone studies, wrote a play "retelling the myth of Narcissus."

In Tesfaye's version of the Greek myth, Narcissus is a dark-skinned black woman from the Caribbean, while Echo's character is more of a male aggressor, she explained. She looked to traditions of the Caribbean region, as well as Voodoo mythology, to help reinterpret the classic story. She wrote the play, plus a 15-page explainer, entirely in French.

Over the course of her year at Reid Hall, Tesfaye was also able to see "Jaz," by one of her favorite playwrights, Koffi Kwahulé, a native of Côte d'Ivoire. She and a classmate not only saw the performance, but were able meet him after the show.

That's one of the many ways the courses at Reid Hall—including core classes like Music Humanities and Art Humanities, as well as others like Black Paris, a study of black artists in the city—use the city as an integral part of their syllabi. Paris becomes a classroom for students as they see shows, tour museums, and attend concerts.

"And it wasn't just Paris; it was all of France," said Vlietstra, adding that her cinema class trip to the Cannes Film Festival was "something I'll probably never get another chance to do."

Jordan Allyn, a Barnard senior who is an American Studies major, also noted that the trip to Cannes was a high point of her semester at Reid Hall. The class, which was limited to eight students, spent a week in the French Rivera town seeing premieres and attending movie parties, even getting to walk the red carpet.

Allyn said she was also at the Musée d'Orsay on a regular basis, working to memorize 100 paintings for an art history class at Sorbonne Université. Rigorous academics were at the center of Allyn's experience, whether it was in-class translations or learning the very specific structure of French research papers.

The same was true for Alan Burnett Valverde, a Columbia College senior and an English major. His directed research project concentrated on structuralism in French popular culture. Although he wrote his project in English, he defended it in French.

"I found that one of the most valuable parts of the experience. It gave me a taste of what it will be like to defend a dissertation," said Burnett Valverde, who is currently applying for PhD programs in English, plus a few in Comparative Literature.

In addition, he finds the translation skills he honed at Reid Hall invaluable. Part of his study focusses on French philosophers and theorists, who are often quoted in the texts he's exploring.

"Often if I'm reading in Spanish or English, there's no translation for the French," he said. "But I don't need it."

While based in Paris, students also got an opportunity to travel, visiting nearby countries like Germany, Portugal, and the United Kingdom. Many of them had international friends who welcomed them in their homes, letting them see the countries more like locals.

"That was hugely formative. I wasn't just a tourist, but I got to live with families and experience the cities more like they do," Allyn explained.

She came away with lifelong friendships, she added, with both Reid Hall students and others she met through the Sorbonne and other study programs. For her, Reid Hall was a perfect home base from which to explore Paris, greater France, and all of Europe.

"I appreciated the juxtaposition of Reid Hall, which was comfortable and safe, with this new city and all it had to offer," she said.

V. L. HENDRICKSON



Left: Students from the Art and Music Humanities Summer in Paris Program (UGE I Paris, 2019) touring the Stedelijk Museum in Amsterdam

Right: Professor Pierre Force and HiLi students at the Archives nationales d'outre-mer (ANOM) in Aix-en-Provence



**FACULTY VOICES** 

For her, that level of engagement is a big part of "the magic of the program at Reid Hall."

"It's a chance to spend six weeks just thinking of art and music," said Baczewska.

Last year was her second summer teaching Music Humanities at Reid Hall, and she is planning on returning in 2020. One thing that keeps it exciting, aside from each year's new crop of "brilliant" Columbia and Barnard students, is the shifting syllabus.

"We base the classes on what shows and concerts will be happening in Paris when we're there," she explained. "And things pop up. We go with the flow of Paris."

Last year, the chance to visit the Musée d'Orsay on a private tour was a pinnacle of the Paris experience. Two shows with Columbia connections were then hanging at the museum: *Le Modèle Noir de Géricault à Matisse*, an exhibition co-curated by Denise Murrell, and a retrospective of Berthe Morisot, a leading figure in the Impressionist movement.

Le Modèle Noir was expanded from a show at the Miriam and Ira D. Wallach Art Gallery based on Murrell's dissertation for her 2014 Columbia PhD. She is currently the Ford Foundation Postdoctoral Researcher at the gallery. Barnard professor Anne Higonnet, an internationally known art historian who worked with Murrell on her research at Columbia, is also an expert on Morisot.

Both Higonnet and Murrell were in Paris over the summer and joined students to walk through the exhibits themselves. On both occasions, the galleries were closed to others. Some students were moved to tears in the galleries, Baczewska said.

"It was such a special experience to tour the museum with world-class authorities, and at a time when it was not open to the public," she explained.

Baczewska is a world-class musician herself, and gave a sensational public performance at Reid Hall during her time there. The opportunity to both present work and see other leading artists and scholars present their work is one of the important benefits for Reid Hall faculty members.

Laurie Postlewate, a Senior Lecturer in French at Barnard, also spent last summer at Reid Hall. She taught a course on French theater, at the end of which students performed their translated version of a short play. In doing this, students not only translated plays from French and discussed their sociohistorical significance, but also looked at how word choice and phraseology would work on stage.

"The act of translation changes when you're thinking about it for an audience," she said.

Of course, Postlewate chose other work they could also see in theaters across the city.

"Students not only got to know the theaters, but the history of theater in Paris and the theater scene," she noted. For future classes, she hopes to coordinate a trip to the Festival d'Avignon, the month-long theater festival held there in July.

Last summer was Postlewate's first time teaching at Reid Hall, but not her first time there.

"I studied abroad as an undergrad. Reid Hall was my landing spot for my first time in Paris," she remembered. Like many students today, her experience there helped guide her academic path, which included a PhD from New York University and more than 20 years as a Barnard faculty member.

Reid Hall was also the meeting spot for two translation classes, one from Barnard and Columbia, and the second from Lyon, France, Postlewate said. There, she and another professor led the two groups as they met and studied texts together for two days over spring break.

As a faculty member, Postlewate said she values being able to meet so many artists, scholars, and educators at Reid Hall. And that's only become more exciting with the addition of the Institute for Ideas and Imagination.

"Reid Hall brings so many disciplines together—arts and humanities, sociology, science, medicine," she said. "The cultural and intellectual life there is tremendous, and it provides a bridge between the U.S. and France and other countries."

V. L. HENDRICKSON



Art and Music Humanities Summer in Paris Program, 2019 (UGE I Paris), students touring the "Modèle noir" exhibit, Musée d'Orsay



Columbia Summer in Paris Students, 2019 (UGE I Paris) on a tour of the Château de Vincennes





OLUMBIA UNIVERSITY'S LIBRARIES HAVE ALWAYS BEEN A HAVEN FOR GLOBAL SCHOLARS. BEFORE MYRIAD RESULTS WERE AVAILABLE AT THE CLICK OF A MOUSE, A SIMILARLY INEXHAUSTIBLE WEALTH OF INFORMATION COULD BE FOUND IN THE CAREFULLY CURATED STACKS OF BUTLER LIBRARY.

In the digital age, Columbia's collections have a home in the world, not just in New York. But over the last five years, they've been traveling even further, both physically and digitally.

For the first time, materials from the Libraries are being shuttled across the Atlantic at the request of Fellows at the Columbia Institute for Ideas and Imagination at Reid Hall. Librarians on both sides of the ocean are ready to help hunt down materials and send them overseas, connecting New York and Paris through long-distance loans.

At the same time, the Columbia Libraries have entered into a landmark partnership with the Bibliothèque nationale de France (BnF), one of the world's preeminent research libraries and the leading digital library.

The collaboration, a result of the decades-long relationship between the BnF and the Paris Center Director, Paul LeClerc, allows students privileged access to the BnF's collections. The two renowned libraries—and their librarians—can now coordinate their research efforts, then highlight the findings on the BnF's global platform.

A GLOBAL APPROACH Foreign cultures, languages, and philosophies have been central to Columbia's Libraries from the beginning. Close to 450 languages are represented in its collections. The University was the first in the U.S. to set up several distinct international and language studies programs—Indology in the 1870s, Slavonic Languages in 1915, and Farsi in 1959.

"Within this context, the Libraries have been not only supporters of scholarship and education about world regions but also prominent drivers and leaders in this enterprise," said Ann Thornton, the Vice Provost of Information Services and University Librarian for Columbia. "The Libraries' shelves, catalogs, and digital resources and services reflect the fact that Columbia University Libraries have always collected materials from around the world." While the stacks will always remain a place of discovery, the University has also been a trailblazer in making information available on the Internet.

"From the first iteration of Columbia's online catalog in 1984—running on an IBM mainframe and accessible via Telnet—scholars, students, and all learners worldwide have been able to more easily discover Columbia Libraries' holdings," said Thornton. "A multi-million-dollar grant from IBM in the 1980s expanded and enhanced the online catalog, and a large grant from the Andrew W. Mellon Foundation in 1995 seeded the work to create a digital library."

Today, the Libraries' website receives more than 20 million virtual visits per year. Its online portal provides digitized versions of nearly 500,000 of the most requested rare and unique books, manuscripts, and artifacts. Its digitized collections are included in collaborative online gateways such as the Internet Archive, HathiTrust, Digital Scriptorium, and the Cuneiform Digital Library Initiative.

The Libraries continue to develop their collections for today's scholars, and their staff play "a critical role in supporting cross-regional and globally focused research and teaching," Thornton said. They also work to update and expand existing library departments, even if that means completely reorganizing the way they work.

Top photo:
Bibliothèque
nationale de
France (BnF).
© Gilles Coulon/
Tendance
Floue/BnF

Bottom photo: Main reading room, Butler Library, Columbia University



Laurence Engel, President of the BnF, and Provost John Coatsworth sign a bilateral accord between the BnF and the Columbia University Libraries

## **UPDATING REID HALL'S LIBRARY** Reid Hall's library has recently received a makeover.

It began with LeClerc's desire to update the library space at Reid Hall and improve access to Columbia's main libraries for students. He met with Thornton, who was just taking on her new position with the University, to discuss just how to do that.

"We were eager to think about a partnership with the Libraries that would enable scholarship to flourish at Reid Hall," she said. "I was very keen on that too because I see the work of librarians and scholars, creators and students as very intertwined. The work that we do as librarians informs the kind of scholarship that takes place, based on the kinds of materials that we collect. And the new ideas inform what we collect. It's mutually reinforcing and mutually beneficial."

To that end, LeClerc asked Thornton to send a collegiate librarian to Reid Hall to assess its historic library. Thornton didn't hesitate, assigning Western European Humanities Librarian Meredith Levin to the difficult task.

"It's such a hardship to have to go to Paris," she joked, noting that she is set to visit Reid Hall for the 16th time in February.

"My very first trip there was about five years ago," she continued. "Paul wanted me to look at the library at Reid Hall, which was this small reading room, and to think about how we might refresh the collection and make the space more functional."

That ultimately meant a complete overhaul, from getting new lighting and furniture to expanding the collections to bringing on dedicated staff based both



at Reid Hall and Columbia's main campus. Columbia College alumnus Alan Kanzer, a member of the Paris Global Center's Advisory Board who has contributed to many worthy initiatives at the University, generously financed the entire restoration, and a Parisian designer was hired to oversee the process.

#### SERVING THE INFORMATION NEEDS OF THE COLUMBIA INSTITUTE FOR IDEAS AND IMAGINATION Giving Fellows better access to the "whole landscape" of Columbia's collections was another important aspect of the modernization, Levin said.

The first cohort of 15 Fellows at the Institute arrived in Paris in early September 2018, but long before that, Thornton had agreed that the Columbia Libraries would be the libraries of record for the Institute. Levin helped set up a system allowing Institute Fellows to request books housed on the main campus in New York and have them shipped to Reid Hall. Whether it's a volume sitting in the stacks

or in off-site storage, a librarian at Columbia will find it and get it to the scholar or artist in need.

"Their wish is our command," Levin said. "'No' is not really an answer when it comes to their research needs. And I think that's probably the best part of the fellowship for our faculty, but also for the non-Columbia artists and writers who just can't believe that all of these resources are at their disposal."

More than 600 volumes crisscrossed the Atlantic during the 2018–2019 academic year, but Levin said she expects to "blow past that number" by the end of the first semester of this year.

"What's exciting is that we can't predict what the Fellows will need," she explained. "Each cohort has different projects, different research interests, and this year they've been extremely enthusiastic about requesting materials."

Although she continues to have a hands-on role, Levin said she often calls on others for assistance.



"We have a Fellow who's a nuclear physicist and he has questions that are beyond my own areas," she said. "It's great to be able to rely on some of my colleagues who are really interested in working with these Fellows and hearing about the projects."

A PARTNERSHIP WITH THE BNF Another one of LeClerc's initiatives was to forge a bond between Columbia's Libraries and the BnF.

LeClerc, the former President and CEO of the New York Public Library, has been a researcher at the BnF since 1972, and was appointed by France's Minister of Culture to serve on the BnF's Conseil scientifique, its senior policy committee. When Laurence Engel became President of the BnF in 2016, LeClerc introduced her to Thornton and others at the Columbia Libraries.

"He sought to help connect her to other library leaders who would have a shared interest in the kinds of projects that they're fostering at the BnF," Thornton said.

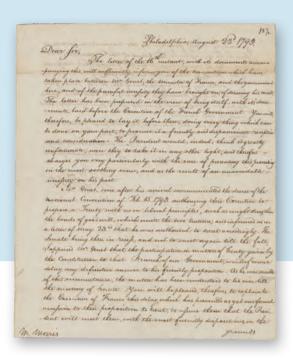
The introduction led to a bi-lateral agreement between the BnF and Columbia, and a host of collaborations between the two libraries.

For instance, they both serve important roles supporting the Institute for Ideas and Imagination. The Columbia Libraries are the libraries of record for the Institute. But after she visited it, Engel proposed that there be a special relationship between the BnF and the Institute, as well. Now, the BnF also serves as a crucial resource for the artists, writers, and Columbia faculty.



Above: Meredith Levin, Western European Humanities Librarian, Columbia University

Left: President Lee C.
Bollinger viewing
treasures of the BnF,
in the company of Stavros
Niarchos Foundation CFO
Christine Lambropoulou,
Julie Fry, Professor Mark
Mazower, Judith Ginsberg,
Paul LeClerc, BnF
President Laurence Engel



Letter from Thomas Jefferson to Gouverneur Morris. August 22, 1793. Gouverneur Morris Papers. Rare Book & Manuscript Library. Columbia University

"They have been extremely supportive of the Institute in giving readers cards to all of our Fellows and by providing the kind of customized research support that we're certainly used to in an American context, but it's not always possible in a European national library," Levin explained. "When I was visiting in early October, we went with the Fellows for a visit. They took us on a two-hour tour of the entire facility and walked them through the process of using materials there. They could not have been kinder and more welcoming."

Engel also visited New York. She toured Butler with Thornton and her staff, with an eye toward its special collections. They discussed forming a partnership that would allow the institutions to work together on significant projects, and that led to an academic memorandum of understanding outlining an alliance between the two organizations—the first of its kind.

"The objective is fairly broad, so it allows us to collaborate really closely...on all kinds of common areas of interest," Thornton noted. Projects may involve emerging library practices like web archiving, preservation and linked data, which collects and links related data that was not previously connected, or cultural or historical topics.

Sean Quimby, Director of the Rare Book and Manuscript Library, is currently working on a project that is a result of the new alliance. It will highlight historic U.S.-French relations, resulting in some 18th-century documents being digitized for the first time.

The BnF is "working with a number of prominent American libraries to create a digital portal that showcases documents and books and other materials relating to the French presence in the Americas," according to Quimby.

As the start of the project, he sifted through everything from early manuscripts to French colonial comics. Now its parameters have been honed, and it will be a collection of materials that shed light on the French influence in North America.

To that end, Quimby has unearthed a letter written by then Secretary of State Thomas Jefferson relating to what became known as the Citizen Genêt Affair.

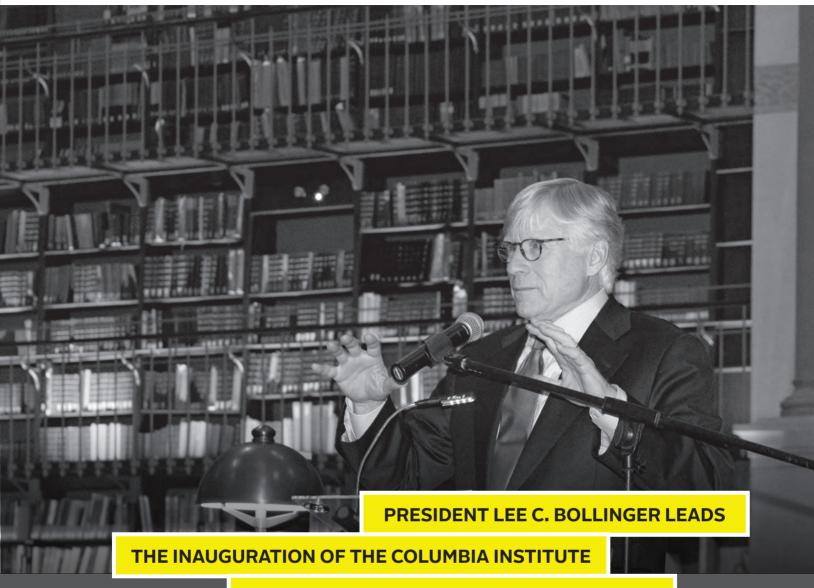
"There was an incident in 1793 where a French diplomat had been discharged to the Americas to try to encourage military support against the British and the Spanish," he explained. "It was in violation of a treaty that the American government had with the British, and a source of concern to the still very young government."

Genêt's rogue behavior prompted Jefferson to write to Gouverneur Morris, one of America's founding fathers who was stationed in Paris at the time. Jefferson penned a letter outlining Genêt's offences and "desiring his recall." He sent it, plus a dossier of evidence against Genêt, to Morris with the hope that he would have some sway with the French government.

Those documents are part of Columbia's collection, and have never been digitized before. But, because of this project, they will be on display on the BnF's website later this year. Anyone will be able to read Jefferson's words and see his neat, elaborate script.

"We have an opportunity here to highlight this particular remarkable incident and like French-American relations," Quimby said. "And we can make it available to a bigger audience for the first time."

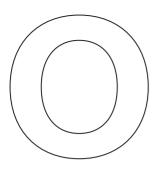
V. L. HENDRICKSON



FOR IDEAS AND IMAGINATION AT REID HALL

"In a time of historical transformation, the creation of the Institute is imperative."

LEE C. BOLLINGER, PRESIDENT, COLUMBIA UNIVERSITY



N NOVEMBER 12, 2018, REID HALL HOSTED THE INAUGURATION OF THE COLUMBIA INSTITUTE FOR IDEAS AND IMAGINATION, AND CELEBRATED THE ESTABLISHMENT OF THE LATEST ELEMENT IN THE RENOVATION OF COLUMBIA'S PARIS PRESENCE.

Some 160 guests heard President Lee C. Bollinger introduce the Institute and explain its purpose—to challenge ingrained habits of academic thought by creating an environment in which some of the University's finest minds could pursue their work, free from distraction on year-long fellowships, alongside some of the world's most brilliant and promising creative artists and thinkers. Madame Frédérique Vidal, the Minister for Higher Education and Research, confirmed the enthusiasm of the French government for this ambitious manifestation of Columbia's long-standing commitment to Franco-American relations, while representatives of the Institute's two most important institutional supporters—President Elizabeth Alexander of the Andrew W. Mellon Foundation and Christina Lambropoulou, CFO of the Stavros Niarchos Foundation—were gracious enough to pledge their support. Over lunch, guests were able to meet the Fellows and to tour the new Institute premises, in the entirely renovated Institute Building, superbly re-equipped for its new task by Explorations Architecture. In the afternoon, there was a feast of culture by two world-class artists whose work illustrates the creative fusion of intellect and imagination that the Institute aspires to support: William Christie and his ensemble, Les Arts Florissants, gave a memorable performance of works by French baroque composers, and this was followed by an extraordinary presentation by William Kentridge, in conversation with Columbia professor of anthropology Rosalind C. Morris. They discussed his latest work, on Africa in the First World War, which opened shortly thereafter at the Park Avenue Armory. This feast of culture was followed in the evening by a feast of the palate over dinner in the resplendent surroundings of the glorious salle Labrouste, made available through the kindness of the Institute's partner, the Bibliothèque nationale de France, in the presence of its president, Laurence Engel. For everyone fortunate enough to be present, it was the crowning moment in a day that will long be remembered. It is fitting perhaps to close by remembering, too, the efforts of the extraordinary team whose dedication and hard work over many weeks and months made this such a remarkable experience led out of the Office of the President by Susan Glancy and her staff, and from the Institute and Reid Hall by Marie d'Origny and Brunhilde Biebuyck.

MARK MAZOWER, DIRECTOR, IRA D. WALLACH PROFESSOR OF HISTORY



"For these I believe are urgent times we live in and how we flood our corners of the world with light, beauty, enabling ideas and clarity that come from rigorous thought, matters as much as it has ever mattered."

ELIZABETH ALEXANDER, PRESIDENT, ANDREW W. MELLON FOUNDATION



"The Institute for Ideas and Imagination is suffused with a large ambition. It is an undertaking worthy of one of the greatest universities in the world, and an effort of great importance to humanity. What we have launched here today will, we hope, be seen a hundred years from now as having helped direct and re-direct the never-finished search for understanding and knowledge. We aim to make that quest fresher, livelier, more meaningful, more alive and useful, and it seems good and right to put this right here in Paris where so many similar revolutions of the mind have occurred."

LEE C. BOLLINGER, PRESIDENT, COLUMBIA UNIVERSITY

Above: Jean Magnano
Bollinger, President
Lee C. Bollinger,
Professor Rosalind
Morris; Judith Ginsberg,
Paul LeClerc, William
Kentridge, Minister of
Higher Education and
Research Frédérique
Vidal, William Christie,
Professor Mark
Mazower, Stavros
Niarchos Foundation
CFO Christine
Lambropoulou

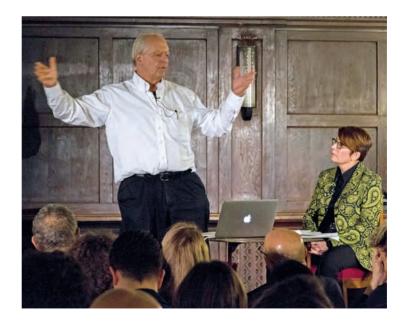
Left: Andrew W. Mellon Foundation President Elizabeth Alexander



"Never has the question of how knowledge is created, shared, and accepted been more pressing. Both the intellectual products of this Institute, whose establishment signals to the world that ideas are to be taken seriously, and the model through which they will come about, are much needed."

STAVROS NIARCHOS FOUNDATION CHIEF FINANCIAL OFFICER CHRISTINA LAMBROPOULOU

Above: Performance by William Christie and Les arts Florissants Right: William
Kentridge in
conversation
with Professor
Rosalind Morris,
presenting
"The Head and
the Load," his
homage to Africa
in World War I





COLUMBIA UNIVERSITY FACULTY AT REID HALL, 2018–2019.

# Learning and Ideaching at Reid Hall

**58** 

INSTITUTE FOR IDEAS AND IMAGINATION FELLOWS

Institute for Ideas & Imagination

# **Columbia Undergraduate Global Engagement | Paris**

YOU HAVE NOW BEEN HEADING THE COLUMBIA **UNDERGRADUATE PROGRAM IN PARIS FOR OVER THREE YEARS. WHAT WOULD YOU** SAY ARE THE PROGRAM'S STRONGEST **ACCOMPLISHMENTS IN THAT TIME?** In the past three years, there have been a number of exciting changes in the program. To begin, the program goes beyond language acquisition and cultural immersion by defining student growth through new kinds of pathways: research, public engagement, academics, and professional prospects. This has led to the creation of over 15 program events, a solid young research community, and the launch of 7 new courses, of which 4 are Global Core. Through the expansion of the curriculum, the program has attracted new audiences, from members of the local community who are interested in following the latest developments in trans-Atlantic research and higher education, to members of the Columbia Alumni community who are keen on staying connected to their alma mater through a combination of social and academic events.

Last but not least, the most glamorous new addition to the curriculum is the "Rencontres du Festival de Cannes", which take place in the fall and spring for students enrolled in the French cinema course. In the fall, students are invited to a film

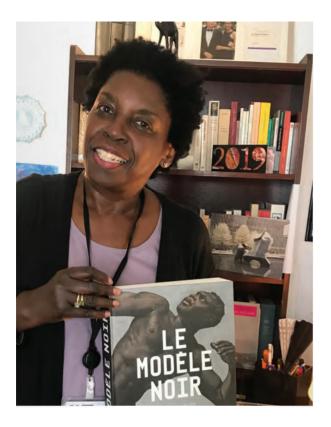
screening and discussion at Reid Hall with a well-known director rewarded in Cannes, and in the spring, students attend the Film Festival itself as a part of their course.

EARLY ON, YOU HAD BEGUN THINKING ABOUT WAYS IN WHICH THE STUDENTS AND THE FELLOWS OF THE NEW INSTITUTE COULD WORK TOGETHER. HOW DO YOU ENVISION THESE INTERACTIONS UNFOLDING IN THE NEAR FUTURE? We have already started seeing beautiful synergies between the undergraduate program and the Institute, exposing students to firsthand research, and innovative practices.

For instance, students enrolled in the Music Humanities Core curriculum course taught at Reid Hall had the opportunity to meet two of the contemporary composers in residence at the Institute. Speaking directly to these artists, in addition to hearing their music performed live through the Columbia Sounds concert series, has been absolutely transformative to students who just a few weeks before were hearing classical music for the first time. Seeing the students suddenly able to listen to avant-garde contemporary music and then engage in lively discussions with their composers marked a tremendous progression in the students' receptivity to more experimental art forms.

Barthélémy Glama, assistant in the Art and Music Humanities Summer in Paris Program (UGE I Paris), leading a tour of Versailles for the undergraduate Math Research Program





More fundamentally, the Institute is transforming the program's academic curriculum by creating possibilities for Fellows to develop new courses for our undergraduate student population. In fall 2018, Denise Murrell, a Visiting Scholar at the Institute, came to Reid Hall to present her work as curator of the extraordinary exhibition "Posing Modernity: The Black Model from Manet to Matisse and Beyond," which took place at Columbia University's Wallach Art Gallery earlier that year. The exhibit was then sent to Paris where it was mounted at the Musée d'Orsay. It was immediately apparent to the program that there needed to be a way for Dr. Murrell to present her pioneering scholarship to undergraduate students. In partnership with the program, she developed a course specifically dedicated to the exhibit. Dr. Murrell's course was approved as a Global Core, and she taught it in parallel to her exhibit running at the Musée d'Orsay. Of the many things that her students learned, one of the most important lessons was the need to develop and create greater diversity within the curatorial and academic professions of art history, and the possibility of finding overlooked narratives that are of interest to new and broader museum audiences.

The uniqueness of having scholars and artists in residence for a study-abroad program is absolutely

Denise Murrell, co-curator of "Le modèle noir" (Musée d'Orsay) getting ready to teach "The Black Voices of the Black Model: New Perspectives for the Histories of Art" (UGE | Paris, summer 2019)

exceptional and sets the Columbia Global Engagement Program at Reid Hall (UGE | Paris) apart from any other American peer institution in France. More profound transformations of the student experiences at Reid Hall can be expected.

# IN WHAT DIRECTION WOULD YOU LIKE TO STEER YOUR PROGRAM IN THE COMING

**YEARS?** To start, it is important to note that the program has undergone significant change through the transformation of our New York counterpart from the Office of Global Programs (OGP) to the Center for Undergraduate Global Engagement (UGE | Paris), with the arrival in January 2019 of our new Dean, Dr. Shannon Marquez. This transition has had a significant impact on our program, as the new mandate of our office is much broader. Whereas OGP was designed to offer for-credit courses, UGE | Paris develops, coordinates, implements, and collaborates with other units at Columbia to support academic and co-curricular opportunities beyond study-abroad. UGE | Paris's new mandate includes global internships, global service-learning, global research, and global courses on campus and abroad. As such, it is very exciting for the program to be at Reid Hall in its "Golden Age" because, as the program intends to grow, students will benefit from being in this unique site with such a fascinating history. The future is thus rich with possibilities!

SÉVERINE C. MARTIN, BC'04, GSAS'13 DIRECTOR



## DIRECTED RESEARCH PROJECTS 2018–2019

#### **FALL 2018**

**Miles Lewis**, "City Planning in Socialist Belgrade," under the direction of Professor Mark Mazower (Columbia University)

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**Ada Naiman**, "Économies du logement social," under the direction of William Le Goff (Université Paris-Sorbonne, Paris 4)

**Lucy Zorzano**, "Synthesis of the NGF protein," under the direction of Deshmukh Gopaul (Institut Pasteur)

**Batya Kemper**, "Traduction de l'histoire de droit international," under the direction of Cédric Moreau de Bellaing (École Normale Supérieure)

**Anthony Boutros**, "Cultural Memory of the Lebanese Civil War," under the direction of Pierre France (Institut d'Études Politiques, Aix-en-Provence)

**Taran Krishnan**, "The Economic Impact of Immigrants and Asylum Seekers, the Case of France," under the direction of Marion Gaillard (Sciences Po)

#### **SPRING 2019**

**Jessica Lu**, "The Cost of French Healthcare," under the direction of Laurence Blotnicki (UGE | Paris)

**Paoloa Ripoll**, "Haitian Resistance Against U.S. Occupation (1915–1931)," under the direction of Nicolas Roussellier (Sciences Po)

**Emilia Flack**, "L'affaire Audin: 1957 à nos jours," under the direction of Christelle Taraud (UGE | Paris)

**Remy Fremington**, "La question de la vérité dans le roman "Le Fantôme de l'Opéra," under the direction of Alain Schaffner (Université de la Sorbonne Nouvelle, Paris 3)

**Youngweon Lee**, "La poésie de l'amour écrite par les femmes du 16ème au 18ème siècles," under the direction of Sarah Nancy (Université de la Sorbonne Nouvelle, Paris 3)

**Katherine Ko**, "Les femmes dans la vie de Manet," under the direction of Cécile Bargues (Sciences Po)

**Eva Rose Tesfaye**, "Narcissa: une tragédie moderne africaine," under the direction of Stéphanie Bérard (UGE | Paris)

**Alan Burnett Valverde**, "Le structuralisme dans la culture populaire française," under the direction of Florent Jakob (UGE | Paris)

**Hannah Staples**, "Synthesis of the NGF Protein," under the direction of Deshmukh Gopaul (Institut Pasteur)

Margaret Vliestra, "Translation of "Les ondes magnétiques," under the direction of Tiffane Levick (Université de la Sorbonne Nouvelle, Paris 3)

#### **EXHIBITIONS AND DISCUSSIONS**

"Photographie et post-photographie," Nicolas Baudouin in conversation with Marc Cerisuelo (Université Paris Est Marne-la-Vallée), October 1, 2018.

"Les Rencontres du Festival de Cannes," film screening of 120 battements par minute (Grand Prix Festival de Cannes 2017) followed by a discussion with director Robin Campillo, November 19, 2018.

Discussion with Denise Murrell "Le modèle noir from New York to Paris" (Curator of "Posing Modernity: The Black Model from Manet to Matisse" and co-curator of "Le Modèle noir de Géricault à Matisse", Musée d'Orsay. March 21, 2019.

Discussion with Maryse Condé in conversation with Stéphanie Bérard and students in the Global Core: Black Paris (UGE | Paris), March 26, 2019.

Concert for the Art Humanities and Music Humanities Summer program: Magdalena Baczewska (Director Music Performance Program, Columbia University), July 2, 2019.

Screening of the Film Wulu followed by a conversation with director Daouda Coulibaly and Richard Peña (School of the Arts), July 10, 2019. For the African and Arab Cinema Global Core seminar (UGE | Paris). In partnership with the Columbia Global Centers | Paris.

# **MA** in History and Literature

# WHAT ARE THE STRENGTHS OF THE MA IN HISTORY AND LITERATURE (HILI)? When

the HiLi program was founded in 2011 by Columbia Professors Pierre Force and Emmanuelle Saada, their aim was to create a cross-disciplinary program that would uphold Columbia's rigorous academic standards, while also tapping into the extraordinary resources of Paris. Eight years later, the program's greatest strengths remain true to this vision. Under the subsequent direction of Joanna Stalnaker (French) and, now, Gregory Mann (History), the HiLi program has maintained its commitment to interdisciplinary study, and continues to attract students whose interests vary from philosophy to film studies and even neuroscience. The wide variety of thesis subjects attests to the incredible richness of the research and discussions that result.

Another of the program's strengths is an apt combination of flexibility and rigor in both academic cultures. The core of the HiLi program is taught by Columbia faculty: in 2018-2019, Carol Gluck (History), Pierre Force (French and History), and Thomas Dodman (French) taught methodological and theme-based courses: "Narratives of World War II," "French-America, (1534-1804)," and "The 'I' of the Story." To round out their schedules, students chose elective courses offered at top-tier French graduate schools: the École normale supérieure (ENS), the École des hautes études en sciences sociales (EHESS), and the Sorbonne. Moving between these two academic cultures involves a certain decentering, forcing students to examine their default practices and assumptions.

WHY PARIS? What better place to study the relationships between history and literature? An on-site workshop, led by professor of architectural history and arts, Linea Tilly, helps students become acquainted with Paris and the region, and provides a critical perspective of the intellectual and aesthetic history of Paris. Visits to museums and other places are of course an asset—for instance, studying the narratives of World War II by visiting

the Mémorial de Caen and the Mémorials de la Shoah in Paris and Drancy makes all the difference.

Paris is also a privileged site for research. Among other resources, students have access to the library at the ENS, which is the only open-stack library in France, as well as the Bibliothèque nationale de France, the film collection at the Cinémathèque de Paris, and the Archives nationales. As an added benefit, living in Paris means students can easily travel to other European cities to access other regional and national archives. Last year, for example, Professor Force brought the students to the archives in Aixen-Provence, and a number of students traveled to regional archive collections—some went to Touraine or Bourgogne, while others visited Oxford University's Bodleian Library for their research (HiLi subsidizes students' travel for research trips and participation in international conferences).



HiLi MA essay presentation

Paris has long been a site of exchange between researchers and creators, and the HiLi program seeks to facilitate this type of interaction. Thus, for the "Narratives of World War II" course, we partnered with Columbia Global Centers | Paris to create a film series featuring discussions between Carol Gluck and one or more guest interlocutors, including film specialists, historians (Henry Rousso), and famous actors like Hannah



HiLi MA essay presentations

Schygulla. Students also benefited from encounters with writers such as Deborah Levy (Fellow at the Institute for Ideas and Imagination, 2018-2019) and Edouard Louis (Fellow in 2019-2020).

#### WHAT WERE LAST YEAR'S STUDENT

**HIGHLIGHTS?** The year culminates with work-in-progress presentations to an assembly of program affiliates, including current professors, MA essay advisors, peers, alumni, and Faculty Director Gregory Mann. The lively debates during these defenses attest to the quality and progression of the students' work.

Many students stay in contact with their directors after completing the program, and last year two stayed to earn MA degrees at the EHESS. Another student's internship at the ENS led to a full-time position with its Office of International Relations. Perhaps the most surprising path was that of a student who studied the training of young actors in France and was selected to spend a year training at the Conservatoire. Among those who returned to the States, two were accepted to their first-choice PhD programs in history (Berkeley and CUNY).

The ultimate strength of the program is the profound sense of attachment it engenders in students and professors alike. Many professors return to teach again, and alumni often serve as mentors for current students. As part of the research seminar, we inaugurated a workshop featuring alumni presentations by doctoral students at Harvard, Michigan, and Columbia. It is this tight-knit and supportive community that propels our students into successful and varied post-graduate careers.

CHRISTINE VALERO,
ASSOCIATE DIRECTOR OF STUDIES



## MA IN HISTORY AND LITERATURE

#### **PUBLIC EVENTS**

#### **FALL 2018**

Films and discussions related to the course Narratives of World War II (Prof. Carol Gluck) in partnership with CGC

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Come and See (1985), dir. Elem Klimov, Soviet Union. Presentation by Françoise Zamour (École normale supérieure). Discussion Françoise Zamour and Carol Gluck.

Hiroshima mon amour (1959), dir. Alain Resnais, France. Presentation by François Thomas (Université Sorbonne nouvelle). Discussion François Thomas and Carol Gluck.

Indigènes (2006), dir. Rachid Bouchareb, France/Morocco/Algeria/ Belgium. Presentation by Fabien Delmas (Université Est Marne-la-Vallée). Discussion Fabien Delmas and Carol Gluck.

The Marriage of Maria Braun (1979), dir. Rainer Werner Fassbinder, Germany. Discussion with Hanna Schygulla.

The Sorrow and the Pity (1969), dir. Marcel Ophuls, Part 1, France. Discussion with Henry Rousso (Institut du temps présent).

#### **SPRING 2019**

**Ce que l'histoire peut dire de la littérature**. In partnership with Paris Global Center

......

Round table: Judith Lyon-Caen (History) EHESS, Pierre Force (French and History) Columbia University et Jean-Louis Jeannelle (French Literature) Université de Rouen & Le Monde des Livres.

# Research in Progress: From Initial Idea to Dissertation Topic

John Finkelberg, HiLi 2014 and PhD candidate in History, University of Michigan "Ordinary Objects, Archives, and Doing Cultural History: A Study of a Shirt, 1836–1844"

Ifigenia Gonis, Reid Hall MA in French Cultural Studies 2013 and PhD candidate in Romance Languages & Literatures, Harvard University "Spectator/Spectacle: Politics, Dynamics, and Negotiations"

Caio Moraes Ferreira, HILI 2014 and PhD candidate in the Department of French and Francophone studies, Columbia University "Le Quichotte du Nord': History, Theater and Satire in Voltaire's Charles XII"

Formes littéraires et pensées morales, in partnership with Paris Global Center and École normale supérieure

Round table organized by **Jean-Charles Darmon** (ENS) et **Pierre Force** (Columbia). With **Raphaëlle Burns**, PhD Columbia University
(nouvelle et casuistique aux 16e et 17e siècles); **Caio Moraes Ferreira**, PhD
Columbia University (histoire, tragédie et épopée au 18e siècle), **Florence Orwat**, ENS (La Fontaine).

Professor Henry Rousso (Directeur de Recherche, CNRS) in conversation with Professor Carol Gluck after the screening of "The Sorrow and the Pity"



# MA IN HISTORY AND LITERATURE

MA THESIS TOPICS 2018–2019
Leah Barrier, "The 'Carte blanche' at the Bon Marché: from a commercial event to a cultural manifestation.
An analysis drawn upon Emile Zola's Au Bonheur des Dames," under the direction of Cécile Bargues (Sciences Po)

**Jessica Becker**, "Sister Churches: Representation of Feminine Figures in the Emblem Poetry of 1630's England," under the direction of Ladan Niayesh (Paris 7)

**Asha Culhane-Husain**, "Icebergs: Discovering What is Beneath Acting," under the direction of Cécile Falcon (Conservatoire national d'art dramatique)

**Pedro Blanco**, "Looking for the Lyre of the Land: Adolphe van Bever's 'Poètes du Terroir," under the direction of Judith Lyon-Caen (École des hautes études en sciences sociales)

**Sloane Nilsen**, "Ordinary Death in Nazi-Occupied Paris: The Case of Père-Lachaise," under the direction of Henry Rousso (CNRS et Institut du temps présent)

Vivian Panah-Izadi, "Finding One's Inner Voice in 1950's Iran, Forough Farrokhzad," under the direction of Leili Anvar (Institut national des langues et civilisations orientales)

**Anna Parkhurst**, "Three Times Upon a Time in Hollywood: Paradoxes of Self-Reference in the Ciné-System of David Lynch," under the direction of Fabien Delmas (Université Est Marnela-Vallée)

**Bradford Pelletier**, "Soldiers, Madness, and Psychiatry from

Napoleon to Louis Philippe (1801–1838)," under the direction of Jean-Luc Chappey (Paris 1)

**Cat Wallace**, "The Transatlantic Tragic Mulatto: the Louisiana Race Reveal Plot in French Nineteenth-century Fiction," under the direction of Laurence Cossu-Beaumont (Paris 3)

**Jihan Xu**, "The Imagined Urban and Rural Spaces, a Case Study of Three Chinese Films Supported by CNC," under the direction of Antoine de Baecque (École Normale Supérieure)



HiLi students behind the scenes at the BnF

# Executive MS in Technology Management

# WHAT SETS COLUMBIA UNIVERSITY'S EXECUTIVE MS IN TECHNOLOGY MANAGEMENT (EMSTM)

**APART?** This program is unlike any other professional development program available right now. It allows senior business and technology professionals to develop a strategic mindset and fine-tune their speaking and presentation skills over a 16-month period, while also giving them the option to participate in four multi-day residencies in two of the most dynamic and culturally rich cities in the world: Paris and New York. Global trends point to the merging of the tech and business worlds, which means digital and technology professionals need a different set of skills than they did 20, or even 10 years ago. That's why our executive program also provides unique mentor interface; every student is selected by an industry executive to meet and collaborate with each month. Not only does this relationship offer unparalleled industry knowledge, it alsohelps students improve how they communicate with board members and C-suite colleagues. We are preparing tomorrow's technology Leaders.

**AND WHY PARIS?** Besides being an amazing backdrop, the residency program at the Paris Global Center provides a smaller, more intimate setting for students. We keep cohorts to between 15 and 20 people, allowing for more one-on-one time with professors and collaboration with fellow students. The typical day in the Paris residency is also unique in comparison with New York. Of course, the morning begins with croissants and coffee before classes start at 8 am. For the rest of the day, the schedule can include field visits to companies like SalesForce. guest lectures from industry professionals in France, oral defense practice and coaching, and more. Since the Columbia faculty travels with the cohort to Paris, this is all in addition to the rigorous and compelling coursework consistent with the EMSTM program in New York. On weekends, students go site-seeing with their classmates, and arrange group activities like boat rides on the Seine. The Paris Global Center functions as a hub for accelerated, communal learning with a global perspective, while also giving students the opportunity to forge lasting bonds with other industry professionals.



Professor Art Langer and the students in the EMTM residency at Reid Hall, Summer 2019

# WHAT DO YOU THINK ARE THE MOST SPECIAL ASPECTS OF THE PARIS PROGRAM? Students

really benefit from being able to work one-on-one with professors in a setting that's intimately focused on their projects and learning. One student, Rocky Martinez, who is the current CTO of SmartStream Technologies, said the mentorship and guidance he received while in Paris is precisely what made the program so meaningful to him. Rocky participated in all three Paris residencies during his tenure and said the ability to form close bonds with professors and fellow students made the experience feel more familial than traditional academic settings. With the help of his mentor, Rocky successfully completed and defended his three-chapter Master's project, while also learning how to bridge the gap between his field, technology, and the business world. Not only did he learn principles of accounting, corporate governance, and finance, but he learned how to wield strategic advocacy to give himself and his ideas a bigger seat at the C-suite table. Rocky is just one example of a student who grew thanks to this special program, and every semester we hope to welcome more like him to the City of Light.

ARTHUR M. LANGER, ACADEMIC DIRECTOR AND PROFESSOR OF PROFESSIONAL PRACTICE



# **Enhancing the Research Component** of the History Major

#### WHAT FIRST PROMPTED YOU TO START THE

**PROGRAM?** Senior theses stand as the most significant piece of independent work students can undertake in the history major. They are not, however, required by the Columbia department. Before the launch of our project, few incentives or support structures existed for students who wished to embark on an ambitious intellectual venture of this kind. We think it imperative to compensate for these deficiencies, so that talented, highly motivated students in history may realize their full potential as scholars.

# HOW IS THE PROGRAM ORGANIZED? WHAT ROLE DOES THE GLOBAL CENTER PLAY IN ITS

**WORK?** The program is directed by at least two faculty members along with a graduate assistant. After announcing the program in the autumn, we hold two workshops aimed at helping students develop projects. First, there is a one-hour session with John Tofanelli and Meredith Levin in Butler Library, which aids students in identifying potential

research topics and primary-source collections. We also offer a prospectus-writing workshop where we discuss examples of successful prospectuses. Typically, students submit applications in late March, and we make decisions shortly thereafter. The students are then free to schedule their time as they see fit. The only requirement beyond conducting their research is to meet in Paris in the early-to-mid-summer to discuss the state of their projects. It is here that the Paris Global Center makes all the difference. The Director, Paul LeClerc, has been an advocate of the program from its inception. The Center's wonderful staff, including Brunhilde Biebuyck and Krista Faurie, provide us with an inspiring place to work.

We have several objectives at the Paris workshop, which typically runs for at least two full days: to give students a clear sense of what a good senior thesis looks like (so they have models in mind), to provide them with an opportunity to discuss their own projects so far, and finally, to address any difficulties



Participants in the Columbia archives and manuscripts seminar in Provins

that have arisen (or, in some cases, to identify them beforehand). All students submit a prospectus/ progress report before the event, prepare comments on the work of two of their fellows, and read two prize-winning senior theses from previous years. We discuss each project in depth, both collectively and in smaller pairings with the faculty and graduate students. During the final session, students write up revised research topics. In sum, the workshop is an opportunity for students to get to know one another and to collaborate intensely as a group. It is a transformative experience that significantly improves their thesis projects.

WHAT KIND OF PROJECTS HAVE YOU SUPPORTED OVER THE YEARS? The fields

represented cover every corner of Europe. In past years, we have sponsored research on projects ranging from thirteenth-century *béguines*, to feminist activism in the former Yugoslavia, to the 1984–1985 miners' strike in Britain. Last year, the projects again covered a wide geographical span, although there is a certain thematic focus on topics related to French colonialism, Soviet political culture, and a methodological emphasis on intersections between history, literature, and the arts. We also sponsor projects on other parts of the world that draw on European archival collections. In the past, we have funded students working on South Asian

history at the India Office Library in London, on African and Caribbean history in the French colonial archives in Aix-en-Provence, on slavery in the Spanish Empire in the Seville archives, on American intellectuals in postwar Paris, and on the history of international institutions using the records of the Bank of England. This year we supported a project on Subhas Chandra Bose that charts his career through German, British, and Indian sources. Other students worked in the Bundesbank archives, the Historical Archive of the European Union, and the Russian State Archive of Socio-Political History. In this way, the project, like the Center itself, approaches Europe from a global perspective.

CHARLY COLEMAN,
ASSOCIATE PROFESSOR OF HISTORY



#### WORKSHOP PARTICIPANTS, SUMMER 2019

Emmaline Bennett, Max Aub and the Spanish exile communities in France and Mexico

Emilia Flack, Colonialism in historical memory: The Maurice Audin Affair from 1957 to today

Charlotte Force, Medieval Irish penitentials and their European reception

Mark Gyourko, Otmar Emminger, the Bundesbank, and Neoliberalism in the 1970s Neil Hemani, The career of Indian nationalist Subhas Chandra Bose

Batya Kemper, Women Soviet celebrities and the Stakhanovite movement during the Stalin era

Alice McCrum, Samuel Beckett, Gloria SMH, and the French Resistance

Anna Morrow, French diplomatic and military policy during the First Indochina War Daniel Shao, The promotion of musical Romanticism in the DDR

Perry Young, Stakhanovism and Soviet religion

# **The Alliance Program**

# THE ALLIANCE PROGRAM DESCRIBES COLUMBIA GLOBAL CENTERS | PARIS AS A "HUB FOR TRANSATLANTIC PARTNERSHIPS." COULD YOU GIVE AN EXAMPLE OF THIS? The Alliance

Program provides a platform for transatlantic collaboration between Columbia University and three leading French academic institutions: Sciences Po, L'université Paris 1 Panthéon-Sorbonne, and École Polytechnique. Columbia Global Centers | Paris is an ideal partner with which to create, nurture, and expand these transatlantic dialogues.

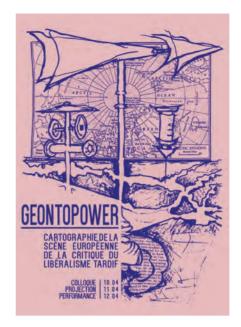
One such example is "Geontopower," an innovative event that sought to rethink the relationship between the living and non-living worlds. Bringing together leading researchers from North America and Europe, this two-day colloquium was hosted at Reid Hall on April 11–12, 2019. Jointly organized by Aline Caillet (Paris 1), Marco Dell-Omodarme (Paris 1), and Elizabeth A. Povinelli (Columbia), the event analyzed contemporary criticism of liberalism, and emphasized alternative ways of understanding the relationship between human beings and the living world. In particular, participants advanced new ideas, based on Povinelli's work that challenged anthropocentric conceptions of the world.

Another example is the Symposium on "Expanded Documentary," which was held on May 28–29, 2019 at Reid Hall. Jointly organized by Aline Caillet (Paris 1), Judith Michalet (Paris 1), and Jane Gaines (Columbia), the event brought together over 50 participants from both sides of the Atlantic to explore how documentary films are transforming

our understanding of the world and our sense of responsibility toward others.

This groundbreaking event helped us understand: the vital role that documentary artworks play as testimonials, giving voice to the victims of war and mass crimes; how documentary filmmaking has been used historically as a

Students in the Summer 2019 Alliance Program at Reid Hall



tool for political and social protest; how technological innovation, including the use of hidden cameras and online videos, alters our understanding of what is true and trustworthy; how documentary films helped shape our understanding of the Arab Spring and the war in Syria; and the new challenges that documentary filmmakers need to tackle as a result of current debates regarding "fake news" and the altered relationship between the "real and virtual worlds."

Building on rich transatlantic exchanges, the Alliance Program also joined forces with Columbia Global Centers | Paris to organize the launch on May 31, 2019 of Earth at Risk: Natural Capital and the Quest for Sustainability. Jointly written by Laurence Tubiana (Sciences Po) and Claude Henry (Sciences Po and Columbia University), this book, published by Columbia University Press, offers a sobering measure of the cost of ecological damage.





THE ALLIANCE PROGRAM STRIVES TO PUT STUDENTS IN THE DRIVING SEAT. WHAT DO

YOU MEAN BY THIS? Over the last 8 years, the Alliance Program and the Paris Global Center worked together to provide a convening space to the Alliance Summer School in Sustainable Development. A key feature of this annual event is that it is entirely organized by doctoral students from our four partner institutions. Students meet in the fall to agree on a theme and to form small groups based on shared interests. They then embark on the process of organizing the one-week summer school in consultation with Alliance and the Paris Center.

The 2019 Summer School took place from May 27–31, 2019 at Reid Hall. It focused on quantitative research methods for sustainable development and their applications in public policy, social science, and natural science.

COLUMBIA GLOBAL CENTERS | PARIS HAS A REPUTATION FOR DEVELOPING INNOVATIVE PROGRAMS. HOW DID ALLIANCE HELP CONTRIBUTE TO THESE EFFORTS? On June 14–15, 2019, Columbia Global Centers | Paris hosted the "Health Beyond Borders" conference, in collaboration with the Consortium for Humanities Centers and Institutes (CHCI) and the Health and

Medical Humanities Network. In order to provide students with the opportunity to engage with experts in the growing field of medical humanities, the Alliance Program, the Center for European Studies, and Columbia Global Centers | Paris decided to organize a summer school immediately following the conference, from June 17–19, 2019.

Over the course of three days, participants listened to papers from various universities from the U.S., Canada, the United Kingdom, and France in separate, themed workshops. The summer school participants also took part in an artist's book atelier, lead by Stella Bolaki of the School of English at the University of Kent, and Darian Goldin Stahl, Concordia University, Canada.

On the second day of the summer school after morning workshops, Loren Wolfe took the summer school to the Maison des femmes following the paper by the director of the women's home, Ghada Hatem-Gantzer. The women's home project manager Jessica Spraos gave a talk outlining the home's important work and its history.

The final afternoon of the summer school and the CHCI Summer Institute 2019 ended with a dance class offered by Bolewa Sabourin, a dancer, choreographer, and co-founder of Loba, who uses dance as a tool for social activism and psychological reconstruction for victims of sexual violence in France and in the democratic Republic of the Congo.

Following Sabourin's dance class, Wolfe ran a Narrative Medicine seminar in which the class was encouraged to practice free writing and closely analyze pieces of text, followed by a written creative response to this text.

EMMANUEL KATTAN, DIRECTOR



# French-American Bridge For Medieval Musical Iconography (Fab-Musiconis): A Columbia-Sorbonne Exchange

FAB-Musiconis was a project of Columbia University and Paris-Sorbonne University made possible by a three-year grant from the Partner University Fund of the FACE Foundation. The project leaders were Susan Boynton (Columbia) and Frédéric Billiet (Paris-Sorbonne). From 2017–2019, graduate student medievalists from each of the two partner universities participated in a program of activities for the academic year, including two-week intensive exchanges in Paris and New York. During each two-week session in January, the group met several times at Reid Hall for seminars, workshops, and guest lectures.

FAB-Musiconis gave graduate students in several disciplines of the humanities a well-rounded formation in digital humanities approaches to the analysis and description of medieval images of music (which appear in media including

manuscript illumination, sculpture, stained glass, wall painting, and Gothic ivories), with a focus on the Sorbonne's Musiconis metabase. Students learned historical, critical, and technical methods for creating new records in the database and enriched their own research through the acquisition of multidisciplinary skills in the digital humanities. FAB-Musiconis has led to further collaborations between the Sorbonne and Columbia, including a Sorbonne-led recording session in Amiens Cathedral, yielding recorded medieval music that was incorporated into Columbia professor Stephen Murray's website Life of A Cathedral: Notre Dame of Amiens.

The multidisciplinary FAB-Musiconis team included musicologists, art historians, and computer scientists whose collaborative research focuses on the development of new methods for cataloguing images, and on applications of ontologies and linked data to the classification of musical iconography. The team members in addition to Boynton and Billiet were: Lindsay Cook, Alex Gil (Columbia); Xavier Fresquet and Victoria Eyharabide (Sorbonne); Sébastien Biay and Isabelle Marchesin (INHA); and Fabien Guilloux (CNRS).

In addition to the hospitality offered by the Columbia Global Centers | Paris and Paris-Sorbonne University, institutional partners in Paris included the Bibliothèque Mazarine, the Bibliothèque nationale de France, the Institut de Recherche en Musicologie of the CNRS, and the Institut national d'histoire de l'art.

SUSAN BOYNTON,
PROFESSOR OF MUSIC, HISTORICAL MUSICOLOGY





Fab-Musiconis students at the Trocadero

#### COLUMBIA UNIVERSITY FACULTY AT REID HALL, 2018–2019

#### **MUHSIN AL-MUSAWI**

Columbia University

Professor, Department of Middle Eastern, South Asian, and African Studies

Speaker, "Conceptions and Configurations of the Arabic Literary Canon," June 2019

#### **VINCENT AURORA**

Columbia University

Lecturer in French, Department of French and Romance Philology

Professor, UGE | Paris, "Accelerated Intermediate French I and II," Summer 2019

#### **CHARISSA ASBURY**

Columbia University

Adjunct Assistant Professor, Columbia Business School; Lecturer, School of Professional Studies

Professor, "Residencies for the Executive MS in Technology Management"

#### **JAN BABST**

Columbia University

Mentor, Center for Technology Management

Mentor, "Residencies for the Executive MS in Technology Management"

#### **ÉTIENNE R. BALIBAR**

Columbia University

Professor of French and Comparative Literature, Department of French and Romance Philology

Speaker, "Les Gilets Jaunes," January 2019

#### **ULRIC BAÜMER**

Columbia University

Guest Lecturer and Mentor, Center for Technology Management

Mentor, "Residencies for the Executive MS in Technology Management"

#### PHILIPPE BENOIT

Columbia University

Adjunct Senior Research Scholar, Center on Global Energy Policy

Speaker, "Energy, Development and Climate Change: How development successes are fundamentally altering the global energy landscape," March 2019

#### **SARAH R. BIN TYEER**

Columbia University

Assistant Professor, Department of Middle Eastern, South Asian, and African Studies

Organizer, "Conceptions and Configurations of the Arabic Literary Canon," June 2019

#### **SUSAN BOYNTON**

Columbia University

Professor of Music, Historical Musicology, Department of Music

Resident Faculty Director, Institute for Ideas and Imagination

#### **JULIA BRICKELL**

Columbia University

Lecturer, School of Professional Studies

Professor, "Residencies for the Executive MS in Technology Management"

#### **NONI CARTER**

Columbia University

Lecturer in French and PhD Student, Department of French and Romance Philology Speaker, "Maryse Condé, a writer for our times," March 2019

#### **RAYMOND CHENG**

Columbia University

PhD student, Department of Mathematics

Professor, UGE | Paris, "Toric Varieties," Summer 2019

#### STEVEN COHEN

Columbia University

Professor in the Practice of Public Affairs, SIPA

Speaker, "Information Session: The Earth Institute's Sustainability Graduate Programs," October 2018

#### **CHARLY COLEMAN**

Columbia University

Associate Professor, Department of History

Program Director, "Enhancing the Research Component of the History Major"

#### **CÉSAR COLÓN-MONTIJO**

Columbia University

Lecturer in Music and PhD Student, Department of Music

Speaker, "Le son et la musique au prisme des sound studies," January 2019

#### **ALEXANDER COOLEY**

Barnard College

Claire Tow Professor of Political Science; Director, Harriman Institute

Speaker, "Revealing the Offshore World: How Researchers Investigate Shell Companies, International Wealth Managers, and Transnational Informal Economies," June 2019

#### **ADAM CUTCHIN**

Columbia University

Lecturer, Department of French and Romance Philology

Professor, UGE | Paris, "Intermediate French II," Summer 2019

#### **CRAIG CUYAR**

Columbia University

Lecturer, School of Professional Studies

Professor, "Residencies for the Executive MS in Technology Management"

#### **MADELEINE DOBIE**

Columbia University

Professor of French and Comparative Literature and Chair and Director of Graduate Studies, Department of French and Romance Philology

Organizer, "Maryse Condé, a writer for our times," March 2019

#### **THOMAS DODMAN**

Columbia University

Assistant Professor of French, Department of French and Romance Philology

HiLi professor, "The 'I' of the story," May–July 2019

#### **ROBERT DUNCAN**

Columbia University

Lecturer, School of Professional Studies

Mentor, "Residencies for the Executive MS in Technology Management"

#### **MARWA ELSHAKRY**

Columbia University

Associate Professor, Department of History

Speaker, "Conceptions and Configurations of the Arabic Literary Canon," June 2019

#### **BRENT HAYES EDWARDS**

Columbia University

Professor of English and Comparative Literature, Department of English and Comparative Literature

Speaker, "Maryse Condé, a writer for our times," March 2019

#### **CONRAD FERNANDES**

Columbia University

Lecturer, School of Professional Studies

Professor, "Residencies for the Executive MS in Technology Management"

#### **PIERRE FORCE**

Columbia University

Professor of French and History, Department of French and Romance Philology

HiLi professor, "Research Seminar" and "French America, 1534–1804," spring 2019

#### **WALTER FRISCH**

Columbia University

H. Harold Gumm/Harry and Albert von Tilzer Professor of Music, Historical Musicology, Department of Music

Speaker, "Le son et la musique au prisme des sound studies," January 2019

#### **JANE M. GAINES**

Columbia University

Professor of Film, School of the Arts

Speaker, "Expanded Documentary: Extensions, movements, reconfigurations," May 2019

#### **EILEEN GILLOOLY**

Columbia University

Executive Director, Heyman Center for the Humanities and Society of Fellows; Adjunct Associate Professor of English and Comparative Literature and the Institute for Research on Women, Gender, and Sexuality

Conference Steering Committee, "Health Beyond Borders" and "Alliance Medical Humanities Summer School," June 2019

#### **CAROL GLUCK**

Columbia University

George Sansom Professor of History and Professor of East Asian Languages and Cultures, Department of History

HiLi professor, "Introduction to History and Literature" and "Narratives of World War II," fall 2018

#### **RISHI K. GOYAL**

Columbia University

Director of Medicine Literature and Society Program; Assistant Professor of Medicine, Institute for Comparative Literature and Society

Conference Steering Committee, "Health Beyond Borders" and "Alliance Medical Humanities Summer School," June 2019

#### **BRUCE C. GREENWALD**

Columbia University

Robert Heilbrunn Professor of Finance and Asset Management, Columbia Business School; Academic Director, Heilbrunn Center for Graham & Dodd Investing

Speaker, "Creating a Learning Society," October 2018

#### JACK HALBERSTAM

Columbia University

Visiting Professor of Gender Studies and English, Department of English and Comparative Literature

Speaker, "Queer Studies: Here, There and Elsewhere," December 2018

#### **PAULA HARPER**

Columbia University

PhD student in Historical Musicology, Department of Music

Speaker, "Le son et la musique au prisme des sound studies," January 2019

#### **MICHAEL HARRIS**

Columbia University

Professor of Mathematics, Department of Mathematics

Professor, UGE | Paris, "Toric Varieties," Summer 2019

#### **ARDEN HEGELE**

Columbia University

Mellon Postdoctoral Fellow, Society of Fellows in the Humanities; Lecturer, English and Comparative Literature, Department of English and Comparative Literature

Conference Steering Committee, "Health Beyond Borders" and "Alliance Medical Humanities Summer School," June 2019

#### **GIL HOCHBERG**

Columbia University

Ransford Professor of Hebrew and Visual Studies, Comparative Literature, and Middle East Studies, Department of Middle Eastern, South Asian, and African Studies

Speaker, "Queer Studies: Here, There and Elsewhere," December 2018

#### **DAVID N. HOFFMAN**

Columbia University

Lecturer in the Discipline of Bioethics, School of Professional Studies

Speaker, "Bioethics in the United States: An overview of policy and impacts on professional practice" and "Designing Babies: How Technology is Changing the Ways We Create Children," February 2019

#### **MARK HUTCHENSON**

Columbia University

Mentor, Center for Technology Management

Mentor, "Residencies for the Executive MS in Technology Management"

#### **VALENTINA B. IZMIRLIEVA**

Columbia University

Professor, Department of Slavic Languages

Organizer, "Iliazd: Displacement and Display," June 2019

#### **NORMAN JACKNIS**

Columbia University

Senior Lecturer in the Discipline of Technology Management, School of Professional Studies

Professor, "Residencies for the Executive MS in Technology Management"

#### **SOULAYMANE KACHANI**

Columbia University

Senior Vice Dean and Professor of Industrial Engineering and Operations Research, Fu Foundation School of Engineering and Applied Science; Vice Provost for Teaching, Learning and Innovation

Speaker, "Columbia Engineering Info Session," December 2018

#### **MATTHEW L. KEEGAN**

Barnard College

Moinian Assistant Professor in Asian and Middle Eastern Cultures

Speaker, "Conceptions and Configurations of the Arabic Literary Canon," June 2019

#### **ROBERT KLITZMAN**

Columbia University

Professor of Clinical Psychiatry, College of Physicians and Surgeons and Joseph Mailman School of Public Health; Director of the Online and In-person Masters of Bioethics Programs

Speaker, "Bioethics in the United States: An overview of policy and impacts on professional practice," February 2019

#### **MARIUSZ KOZAK**

Columbia University

Assistant Professor of Music, Department of Music

Speaker, "Why do we move to music? (Why do we music to move?)," November 2018

Professor, UGE | Paris, "Masterpieces of Western Music," fall 2018

#### NICOLAS KOZAKIEWICZ

Columbia University

Mentor, Center for Technology Management

Mentor, "Residencies for the MS in Technology Management"

#### **ELISABETH A. LADENSON**

Columbia University

Professor of French and Comparative Literature, Department of French and Romance Philology

Speaker, "Queer Studies: Here, There and Elsewhere," December 2018

#### **ARTHUR M. LANGER**

Columbia University

Professor of Professional Practice; Academic Director of the MS in Technology Management Program, School of Professional Studies; Director of the Center for Technology Management

Professor, "Residencies for the Executive MS in Technology Management"

#### **GEORGE E. LEWIS**

Columbia University

Edwin H. Case Professor of American Music, Composition and Historical Musicology, Department of Music

Speaker, "New Music, New Subjects: The Situation of a Creole," January 2019

#### **JOSH LEWIS**

Columbia University

Mentor, Center for Technology Management

Mentor, "Residencies for the Executive MS in Technology Management"

#### **PAUL LUCIDO**

Columbia University

Lecturer, School of Professional Studies

Professor, "Residencies for the Executive MS in Technology Management"

#### **YVES LEON**

Columbia University

Lecturer, School of Professional Studies; Mentor, Center for Technology Management

Professor, "Residencies for the Executive MS in Technology Management"

#### SAFWAN M. MASRI

Columbia University

Executive Vice President For Global Centers andf Global Development

Speaker, "Beyond Chaos: In the Aftermath of the Arab Upheavals," November 2018

#### **TERRY MCGOVERN**

Columbia University

Harriet and Robert H.
Heilbrunn Professor; Chair,
Heilbrunn Department
of Population and Family
Health; Director, Program
on Global Health Justice
and Governance, Mailman
School of Public Health

Speaker, "Protecting Migrants and Refugees— Terra Incognita and the Justice Gap," February 2019

#### **MATTHEW MCKELWAY**

Columbia University

Takeo and Itsuko Atsumi Professor of Japanese Art History, Department of Art History and Archeology; Director, Mary Griggs Burke Center for Japanese Art

Speaker, "Rosetsu's One-Inch Square Picture and the Culture of Exhibitions in 18th-Century Kyoto," April 2019

Professor, UGE | Paris, "Masterpieces of Western Art," spring 2019

#### **ANDRE MEILLASSOUX**

Columbia University

Mentor, Center for Technology Management

Mentor, "Residencies for the Executive MS in Technology Management"

#### **DENISE MURRELL**

Columbia University

Associate Research Scholar, Department of Art History and Archaeology; Curator, "Posing Modernity" exhibition, Columbia's Wallach Gallery; co-curator, Modèle noir de Géricault à Matisse, Musée d'Orsay

Professor, UGE | Paris, "The Black Voices of Black Models: New Perspectives for the Histories of Art," Summer 2019

#### **JOSHUA NAVON**

Columbia University

Lecturer of Music and PhD Student, Department of Music

Speaker, "Le son et la musique au prisme des sound studies," January 2019

#### PHILIPPE PABAN

Columbia University

Mentor, Center for Technology Management

Mentor, "Residencies for the Executive MS in Technology Management"

#### **RICHARD PEÑA**

Columbia University

Professor of Professional Practice in Film, School of the Arts

Speaker, "Hidden from History: The Films of Ida Lupino," November 2018; Films: "The House in the Fields," "Clando," June 2019

Professor, UGE | Paris, "Topics in World Cinema: The Arab World and Africa," Summer 2019

#### **LAURIE POSTLEWATE**

Barnard College

Senior Lecturer in French, Department of French

Professor, UGE | Paris, "Vie et société dans le théâtre français—Theatre and Society in France," Summer 2019

#### **ELIZABETH A. POVINELLI**

Columbia University

Franz Boas Professor of Anthropology, Department of Anthropology

Organizer, "Geontopower: Cartographie de la scène européenne de la critique du libéralisme tardif," April 2019

#### **KELLY PRESUTTI**

Columbia University

Mellon Teaching Fellow and Lecturer in Art History and Archaeology, Department of Art History and Archaeology

Professor, UGE | Paris, "Paris, Capital of Modernity," Summer 2019

#### **BLASE A. PROVITOLA**

Columbia University

PhD Student, Department of French and Romance Philology

Professor, UGE | Paris, "Subversive Paris: Protest in Contemporary Francophone Literature and Visual Cultures," Summer 2019

#### **CAMILLE ROBCIS**

Columbia University

Associate Professor of History and French, Department of History; Department of French and Romance Philology

Speaker, "Queer Studies: Here, There and Elsewhere," December 2018

#### **SAMUEL K. ROBERTS**

Columbia University

Associate Professor of History and of Sociomedical Sciences, Mailman School of Public Health; Associate Professor of History, Department of History; Director of the Institute for Research in African American Studies

Speaker, "Health Beyond Borders," June 2019

#### **ALINE ROGG**

Columbia University

Lecturer, Department of French and Romance Philology

Professor, UGE | Paris, "3rd Year Grammar and Composition," Summer

#### **KAREN SANTOS DA SILVA**

Barnard College

Lecturer in French, Department of French

Professor, UGE | Paris, "Accelerated Intermediate French I and II," Summer 2019

#### **AVINOAM SHALEM**

Columbia University

Riggio Professor of the History of the Arts of Islam, Department of Art History and Archaeology; co-director, Center of the Study of Muslim Societies

Speaker, "The Slanted Lens and the Making of the Image of the Haram of Mecca," November 2018

#### **CRAIG SPENCER**

Columbia University

Director of Global Health in Emergency Medicine, New York-Presbyterian/ Columbia University Medical Center; Assistant Professor of Medicine and Population and Family Health, Columbia University Medical Center

Speaker, "Protecting Migrants and Refugees— Terra Incognita and the Justice Gap," February 2019; "Health Beyond Borders" and "Alliance Medical Humanities Summer School," June 2019

#### GAYATRI CHAKRAVORTY SPIVAK

Columbia University

University Professor, Department of English and Comparative Literature

Speaker, "Maryse Condé, a writer for our times," March 2019

#### MAGDALENA STERN-BACZEWSKA

Columbia University

Director of the Music Performance Program; Lecturer in Music, Department of Music

Professor, UGE | Paris, "Music Humanities," Summer 2019

Performer, "Magdalena Baczewska in Concert," July 2019

#### **KATHRYN TABB**

Columbia University

Assistant Professor, Department of Philosophy

Speaker, "Three Souls in the History of Medicine," October 2018

#### **HUBERT TARDIEU**

Columbia University

Mentor, Center for Technology Management

Mentor, "Residencies for the Executive MS in Technology Management"

#### **ADAM TOOZE**

Columbia University

Kathryn and Shelby Collum Davis Professor of History, Department of History

Speaker, "Crashed: How a Decade of Financial Crises Changed the World," October 2018

#### INSTITUTE FOR IDEAS AND IMAGINATION, COLUMBIA UNIVERSITY FELLOWS

#### **TINA CAMPT**

Barnard College

Women's, Gender and Sexuality Studies

#### JENNY DAVIDSON

Columbia University

English and Comparative Literature

#### **ZOSHA DI CASTRI**

Columbia University

Francis Goelet Assistant Professor of Music and Composition

#### **KAIAMA L. GLOVER**

Barnard College

French and Africana Studies

#### **NELLIE HERMANN**

Columbia University

Creative Director, Program in Narrative Medicine

#### **ROBERT O'MEALLY**

Columbia University

Zora Neale Hurston Professor of English and Comparative Literature

#### **HIIE SAUMAA**

Columbia University

Post-doctoral Fellow, English and Dance Studies

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Columbia University

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# The Institute for Ideas and Imagination

WHAT WOULD YOU SAY ARE SOME OF THE GREATEST ADVANTAGES FELLOWS DERIVE FROM BEING IN PARIS, AND HOW DOES THIS FIT INTO THE INSTITUTE'S STATED MISSION OF FOSTERING NEW WAYS OF THINKING? The

Institute brings together Columbia faculty with artists, composers, writers, and filmmakers from around the world in a year-long conversation. Setting the Institute in Paris, away from Morningside Heights, creates an intellectually creative dépaysement that encourages Fellows to build a community and to strike out in new directions. They benefit from partnerships with libraries, universities, and cultural institutions such as the Bibliothèque nationale de France, the American Library in Paris, and Paris Sciences et Lettres. They also meet residents of other organizations such as the Cité internationale des arts and the Institut d'études avancées, making us part of a larger artistic and intellectual network. Hije Saumaa, for example, a dancer and a scholar, taught a weekly dance class in our seminar room and extended the invitation to the residents of the Cité, where she was housed, Emeka Ogboh, an artist and DJ, turned Reid Hall's Grande Salle into a nightclub on a couple of occasions where we invited all our partners; during his year in Paris, he was the DJ d'honneur at David Lynch's club, Silencio. Fellows became a fixture at this select venue, shattering any preconceptions about recluse intellectuals. Ogboh also performed in the shadow of one of the giant clocks at the Musée d'Orsay during the Curieuse Nocturne evening organized around Le Modèle noir de Géricault à Matisse. It was our Visiting Scholar, Denise Murrell, co-curator of the exhibition, who introduced us to the staff of the museum and with whom we co-hosted a two-day conference, "Les Modèles noirs."

HOW DO YOU SEE THE INSTITUTE'S ROLE AND PLACE IN PARIS DEVELOPING IN THE NEAR

**FUTURE?** Our public programs, which included the *Mercredis de l'Institut*, have been instrumental in building an audience. Fellows Zaid Jabri and Zosha Di Castri gave concerts of their own work and there was more music, too, thanks to the year's Resident Faculty Director, Susan Boynton, who also organized film showings and conferences. The Kembara arts festival, founded by Fellow Tash Aw, which highlighted Southeast Asian filmmakers and writers,

was a huge success and will continue. Clearly the Institute is filling a void in terms of its mission and global scope. I think we are perceived, correctly, as a place with which a wide range of institutions can partner, from all countries and disciplines.

These partnerships start in Reid Hall itself with whose staff we collaborate closely. We have benefitted from close interaction with the Paris Global Center and with Columbia Sounds, and as of September, thanks to conversations with the Columbia Center for Undergraduate Global Engagement, students in Paris will have the opportunity to work closely with Fellows.

# LOOKING BACK, WHAT ARE SOME OF THE SUCCESSES YOU ARE THE MOST PROUD OF

**THIS YEAR?** To begin with, we're rather proud that we were able to open on time! We were also able, at the outset, to attract a large, diverse, and competitive pool of applicants from which emerged our extraordinary first cohort of Fellows.

The Institute is a place that gives Fellows freedom to test out ideas, make suggestions, and produce new and original work. Tina Campt ran a conference on "black precarity, fungibility, and futurity." Kaiama L. Glover worked alongside the Columbia Maison française and the Paris Global Center on a tribute to Maryse Condé, Professor Emerita of Columbia and laureate of the Alternative Nobel in Literature, which Condé herself attended.

Our website has also become a platform for Fellows, past and current, by which they can stay involved in a far-reaching community of their own making.

Each Fellow comes here with a project in mind; we give them time, space, and the luxury of a year free of other professional commitments, but mostly, we give them each other. In such a diverse and interdisciplinary group, collaborations among Fellows are an especially heartening measure of the value of what we are trying to do. Zosha Di Castri was commissioned by the BBC to compose a piece about the first landing on the moon. Di Castri knocked on Xiaolu Guo's door, and Guo, a poet, writer, and filmmaker, contributed to her libretto. The piece, *Long is the Journey, Short is the Memory*, opened the Proms in London in July 2019. That's a

true Institute baby and one we are extremely proud of. We also have a lot to be grateful for: without the trust of Columbia University and Reid Hall, and without our exceptionally generous donors, the Institute would not exist.



MARIE D'ORIGNY, ADMINISTRATIVE DIRECTOR



Fellows Deborah Levy and Emeka Ogboh at the Institute, 2018–2019

#### MERCREDIS PROGRAMMING

#### **OCTOBER 2018**

Tina Campt, Abigail R. Cohen Fellow | Still-Moving-Images

Jenny Davidson | For the Love of Broken Things: My Father, Edward Gibbon, and the Ruins of Rome

#### **NOVEMBER 2018**

Hiie Saumaa | A Dance for Two: Choreographer Jerome Robbins's Unpublished Letters

#### **DECEMBER 2018**

Nellie Hermann | All the Missing: Exploring the Historical Plight of the Unwed Mother in Fiction

Xiaolu Guo, Abigail R. Cohen Fellow | A Portrait of the Artist as a Young Woman

#### **JANUARY 2019**

Tash Aw, Judith Ginsberg Fellow | *Uncharted Ambition: Retelling the Story of Modern Migration*  Kaiama L. Glover | René Depestre, From Haiti to Moscow with Love

Amit Chaudhuri | Music on the Twenty-Fifth Storey: The Mimetic and the Textual

#### **FEBRUARY 2019**

Deborah Levy | The Psychopathology of the Doppelgänger: Creating a Twinned Self in Fiction

Elsa Dorlin, Abigail R. Cohen Fellow | Phenomenology of the Prey: On the Neoliberal Discrimination of Spared Lives v. Stalked Lives

#### MARCH

Emeka Ogboh | Food for Thought: On Food, Foodways, and Migration

Karen Van Dyck | Migration, Translingualism, Translation

Response by Dimitris Christopoulos, International Federation for Human Rights (FIDH)

#### **APRIL**

Zaid Jabri | in conversation with Rosalind C. Morris (Columbia University), followed by a performance of Jabri's chamber music with Ensemble Infuse

Robert O'Meally | Music, Text, Image: Duke Ellington's "Paris Blues" and "Such Sweet Thunder" (Shakespearean Suite)

#### MAY

Susan Boynton, Resident Faculty Director | Liturgy of Empire: The Reception of the Mozarabic Rite in Early Modern Europe

Zosha Di Castri | The Makeup and Mockup of a Musical Process followed by a performance of her music with Ensemble Cairn

#### OTHER PROGRAMMING: CONCERTS, CONFERENCES, AND MORE

#### **OCTOBER 2018**

Concert: Talea Ensemble plays Zosha Di Castri (with Columbia Sounds)

Conference: *The Sojourner Project* organized by Tina Campt

#### **NOVEMBER 2018**

Workshop: *The Implications of Image* organized by Susan Boynton

Institute Inauguration including a performance by William Christie and a discussion with William Kentridge, followed by a reception at the Bibliothèque nationale de France, Salle Labrouste

#### **DECEMBER 2018**

Concert: *Improvisations*, featuring Amit Chaudhuri (with Columbia Sounds)

#### **FEBRUARY 2019**

Screening: Prabda Yoon Transmissions of Unwanted Pasts (Kembara, founded by Tash Aw)

Homage: *Jerome Robbins* and the Cinema, organized by Arts Arena with Hiie Saumaa's participation

Screening: Sacred Mountains: Abrahamic Religions and Musical Practices in the Mediterranean Area, by Nicolas Scaldaferri in conversation with Susan Boynton

Discussion: Édouard Louis and Caroline Nguyen Tout sur nos mères : Saigon (Vietnam) Hallencourt (Picardie)—une approche croisée (Kembara) Presentation: Saying
Nothing, Signifying All:
The Legacy of Hysteria
and Photography a the
Salpêtrière in the 19th
Century France, organized
by Columbia Global
Centers | Paris, with
the participation of
Deborah Levy

#### **MARCH 2019**

Concert: Amit Chaudhuri with pianist John Kamfonas (with Columbia Sounds)

Round table and book launch: En guerre pour la paix by Nadine Akhund, co-organized by Columbia Global Centers | Paris and hosted at the Institute

Fellow Tash Aw reading in the Institute library, 2018–2019

Symposium: *Against*Storytelling, organized by
Amit Chaudhuri

Concert: Urban Inventory, music of Wang Lu played by Ensemble Recherche (Freiburg) with the participation of Xiaolu Guo as panelist (with Columbia Sounds)

Conference: Maryse
Condé, a Writer for our
Times: A celebration of
the work of the acclaimed
writer and winner of the
2018 "Alternative Nobel
prize in literature" with
the participation of Elsa
Dorlin and Kaiama L.
Glover, critics, activists,
and students. Organized
by Glover and Columbia's
Department of French

Conference: L'Im/Possible Visibilité: le problème "noir" en France, organized by Kaiama L. Glover

#### **APRIL 2019**

Concert and discussion: Modern Griot: A
Conversation with Sona
Jobarteh, organized by
Kaiama L. Glover

Book launch: *Le Combat Adama Traor*é by Assa Traoré, with Geoffroy de Lagasgnerie, Chantal Mouffe, Édouard Louis, Aïssa Maïga, Elsa Dorlin, Tash Aw, Danièle Obono, Mokobe, Chérif Soumano, and others

Symposium: *Dancing, Moving, Knowing,*organized by Hiie Saumaa

#### **MAY 2019**

Book Presentation and discussion: Minjian: The rise of China's Grassroots Intellectuals by Sebastian Veg, in conversation with Xiaolu Guo, co-organized by Columbia Centers | Paris

Symposium: Les Modèles noirs conference, a two-

day event organized in collaboration with the Musée d'Orsay, Université PSL and Columbia Global Centers | Paris, and Denise Murrell, co-curator of the exhibition *Le Modèle noir: de Géricault à Matisse* and Visiting Scholar at the Institute

Symposium: Crises of Democracy, organized in collaboration with Columbia University, Columbia Global Centers | Paris, and the Society of Fellows and the Heyman Center for Humanities at Columbia University, with the participation of Emeka Ogboh and Tina Campt

#### **JUNE 2019**

Conference: Writing on Parchment/Reading Parchment: Reconstructing Historical Practices from Text and Material, organized by Susan Boynton. Presented through Columbia University's partnership with the Ville de Provins

Conference: Looking across the Atlantic: circulations d'idées entre la France et l'Amérique du Nord en art médiéval, organized by Susan Boynton, presented in partnership with Columbia Global Centers | Paris, the INHA, and the Université catholique de l'Ouest (at the INHA)

Soirée: Curieuse Nocturne, organized around Le Modèle noirs at the Musée d'Orsay. Music mixed by Emeka Ogboh

# **Provins Partnership**

WHAT IS THE NATURE OF COLUMBIA'S **RELATIONSHIP WITH PROVINS?** In 2009, the Ville de Provins and Columbia University established a cooperative agreement giving Columbia faculty and students special access to the city's archives and municipal library. The relationship was initiated by Danielle Haase-Dubosc, then director of Reid Hall. The special collections in Provins, housed in the historic Villa Garnier, include rare manuscript and printed material from the Middle Ages through the twentieth century. For medievalists like myself, the liturgical manuscripts and charters (many preserved with their original seals) are of particular interest. The visits of Columbia researchers to Provins are coordinated and hosted by Luc Duchamp, Chief Conservator of Cultural Heritage, who directs the Service des patrimoines of the city of Provins, and since 2006 has directed the municipal museum, the fonds patrimonial of the municipal library, and the municipal archives. Over the last decade, forty Columbia affiliates have visited Provins.

WHAT DID COLUMBIA RESEARCHERS DO IN PROVINS IN 2018-2019? I visited the collection in the summer to work on the collection's liturgical manuscripts, and planned a year of programs with Luc Duchamp. We organized several interdisciplinary study days and seminars with a focus on the liturgical manuscripts, especially those from the churches of Provins. On one chilly day in December, a small group of students and scholars from around Europe met for intensive discussion of a few manuscripts, and in mid-January, my exchange program with the Sorbonne had a library visit and a memorable tour of the archeological site of the former priory of Saint-Ayoul (now open to the public). In March, eight students and postdoctoral researchers took part in a weeklong seminar on liturgical manuscripts and charters, framed by visits to the churches of Saint-Ayoul and Saint-Quiriace, and the remains of the medieval palace of the counts of Champagne (now situated inside a high school). At the beginning of the seminar, the participants were welcomed in person by the Mayor and at the conclusion of the week, they gave presentations (with the medieval manuscripts present) to members of the general public, in a special session at the city's museum. The first decade of the partnership was celebrated in June with a public lecture at Reid Hall by Alexis Hagadorn,



Villa Garnier, Provins, France

Head of Conservation for the Columbia University Libraries, who then spent a week in Provins studying the collection's early bindings.

WHAT IS SPECIAL ABOUT THE RELATIONSHIP **BETWEEN COLUMBIA AND PROVINS?** It offers a unique opportunity for students to become familiar with a French regional archive in consultation with a conservator-historian who eloquently initiates visitors into the history of the rich patrimony he oversees. Provins is a lovely medieval city that offers Columbia scholars exceptional hospitality (free housing and extended access). Luc Duchamp's infectious enthusiasm, generosity, and unparalleled knowledge of the city and its treasures enables one to make the most of access to rare materials. It is an absolute delight to collaborate with him on organizing research visits and events. At the most recent European Cultural Heritage Days in Provins, two Columbia graduate students spoke to the general public in French on the research they had done in the fonds ancien. These interactions promote international scholarly exchange and Franco-American friendship more generally.

SUSAN BOYNTON, PROFESSOR OF MUSIC, HISTORICAL MUSICOLOGY



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ALUMNI ASSOCIATION



YAMAHA

Our Public Events

# **Columbia Global Centers Programming**

WHY DID YOU CHOOSE TO ORGANIZE YOUR PROGRAMMING BY THEME? Borderline. Terra Incognita. These words evoke shaky boundaries, blurred distinctions, far-off horizons, and uncharted territories. They also encompass a year of innovative and dynamic Paris Center programming.

In fall 2018, we shifted practices and unifed our diverse initiatives under a theme. Over three years, we had built a wide community and wanted our attendees to make connections between our events. The conversations and actions resulting from our conferences, round tables, concerts, and talks—now linked—gained in power, richness, and impact.

An example: "Borderline" connects an art installation, "The Embodied Border," and an international conference, "Queer Studies: Here, There, and Elsewhere." The first event, curated by an artist collective composed of three young women—a Columbia alumna, an Afghani playwright, and a German visual artist—explored how geographical and political divisions get embedded in skin and stories. The second, organized in partnership with the Center for the Study of Social Difference and the École des Hautes Études en Sciences Sociales, considered how gender—always tricky to embody—is analyzed in France and other theoretical traditions. Both events asked the question: how do bodies tell identities?

Next year's theme is mythologically inspired: "Sirens," which corresponds to Columbia University's "Year Water."

HOW HAVE YOU CONTRIBUTED TO THE COLUMBIA COMMUNITY? The Global Centers serve as conduits and platforms. We highlight the research and tremendous talent of Columbia and Barnard faculty and grow connections and networks for them. We facilitate partnerships to advance research on both sides of the Atlantic, doing so in a spirit of cooperation and mutual support.

At Reid Hall, Columbia and Barnard students enrolled in the MA in History and Literature (HiLi) or the Columbia undergraduate program (UGE) benefit from these collaborations. In fall 2018, we integrated HiLi's "Narratives of WWII" film series, taught by Carol Gluck (History Department, Columbia), into "Borderline," making the events

directly relevant to the HiLi students while increasing the visibility of the MA program.

As part of "Terra Incognita," we collaborated with professors Madeleine Dobie (French and Comparative Literature departments, Columbia), and Kaiama L. Glover, (French department, Barnard College; 2018–2019 fellow at the Institute for Ideas and Imagination) to invite reknowned Guadeloupean writer Maryse Condé to celebrate her Nobel New Academy Prize in Literature. Condé's presence enabled the Columbia undergraduate program to organize a rare personal exchange between her and the students.

Every semester the Paris Center brings a performing artist to Morningside. In fall 2018, we partnered with the Barnard Center for Translation Studies and the Department of Theater to host Turkish playwright and translator Sedef Ecer. We joined The New York Public Library to produce a reading of Sedef's play "e-smuggler," a perfect fit for our Borderline theme. Sedef's talk "I am A Translated Person" provided good fodder for discussion in Peter Connor's (French department, Barnard) translation class.

As part of the Global Centers 10th anniversary celebration, we invited dancer Bolewa Sabourin and Balla Fofana, staff journalist at *Libération*, to campus.



Kitshita Kashito Kiasala, Flora Delhove, Bolewa Sabourin after their performance of "LArmes" at Barnard College, fall 2018

Bolewa and his troupe performed "LArmes," a piece that weaves traditional Congolese dance with the words of women, all survivors of sexual atrocities.

The performance inspired a conversation on activism, healing practices, and policy between Rita Charon (Columbia Medical School), Yvette Christiansé (Africana Studies and English departments, Barnard), Terry McGovern (Columbia Mailman School of Public Health), Paul Scolieri (Department of Dance, Barnard), and Patricia Williams (Columbia Law School).

The next day, Bolewa and Balla presented their memoir *La Rage de vivre* to Laurie Postlewate's translation class (French department, Barnard). For their final class project, each student translated one chapter of the book. Laurie, Bolewa, and Balla are now smoothing out the full text and looking for a publisher.

WHAT IS YOUR RELATIONSHIP TO THE OTHER GLOBAL CENTERS? We love our colleagues across the network, and have organized several events with them. We have developed programming in the Medical Humanities with Istanbul and Rio. Our Turkish colleague Eylem Nazlı Taşdemir participated in "Health Beyond Borders," the Alliance Summer

School Institute we conducted in June 2019 as part of "Terra Incognita." In fall 2018, we organized an event with Santiago and Amman, showing a documentary that Columbia alumna Yasmine Benabdallah made on a Palestinian/Chilean dancer in Santiago.

We are prioritizing our cross-center initiatives, and just presented two projects, one promoting access to technology for underserved youth populations, and another imagining a "Post-Petroleum" world, using the Kuwaiti island of Failaka as a site of artistic and interdisciplinary incubation. I am grateful and proud to be part of the Columbia Global Center team!

LOREN WOLFE, SENIOR PROGRAM MANAGER



#### SEPTEMBER 2018

- Politics, art: Martha Graham's Cold War
- Music: Variations on a French Theme
- Politics, art:
   Réappropriation de son
   histoire, réappropriation
   de son corps (École de
   hautes études en santé
   publique; LOBA; La
   Maison des femmes Saint Denis; Bolewa Sabourin;
   Mathilde Delespine;
   Bintou Dembélé; Sandra
   Sainte Rose)

#### **OCTOBER 2018**

 Politics, art: Opening evening, The Embodied Border: Words for Political Fiction (MYST; Simone Fehlinger; Yasmine Benabdallah; Tamara Al Saadi)

- Film: Come and See (MA HiLi; Françoise Zammour, ENS; Carol Gluck)
- Politics, art: Journée d'étude, The Embodied Border: Words for Political Fiction (MYST; Simone Fehlinger; Tamara Al Saadi; Yasmine Benabdallah
- Medical Humanities: Three Souls in the History of Medicine (Paris 7, Université Sorbonne Paris Cité; Siri Hustvedt; Noga Arikha; Justin E. H. Smith; Laura Bossi; Laurent Cohen; Kathryn Tabb)
- Film: Ojalà; la vuelta al origen (Lina Meruane; Yasmine Benabdallah)
- Technology and society: Creating a Learning Society (Columbia

- University Press; Bruce C. Greenwald)
- Climate change and sustainability: Information Session: The Earth Institute's Sustainability Graduate Programs (Earth Institute; Steve Cohen)
- Art Exhibition: Silent Poetry, paintings by Yang Daixi (Columbia Alumni Association; Yang Daixi)
- Literature and Society: La Rage de Vivre (Bolewa Sabourin; Balla Fofana; Kaiama L. Glover)
- Literature and Society: Ta-Nehisi Coates: Huit ans au pouvoir (Presence africaines éditions; Ta-Nehisi Coates; Jake Lamar)

- Politics of migration:
   L'immigration en France aujourd'hui (Sweet Briar Junior Year Abroad;
   Marion Gaillard; Raphael Kraft; Guillaume Le Blanc;
   Olivier Adam)
- History and Politics: Crashed: How a decade of financial crises changed the world (Les Belles lettres éditions; Nicolas Delalande; Eric Monnet; Adam Tooze)
- Film: Hiroshima mon amour (MA HiLi; Francoise Zammour; Carol Gluck)

#### **NOVEMBER 2018**

- Art History: The Slanted Lens and the Making of the Image of the Haram of Mecca (Avinoam Shalem)
- Film: Indigènes (MA HiLi; Carol Gluck)



#### Writer Jake Lamar in conversation with writer Ta-Nehesi Coates, fall 2018

- History and Politics: Beyond Chaos: In the Aftermath of the Arab Upheavals (École normale supérieure; PSL université; Gilles Kepel; Christopher Dickey; Safwan M. Masri)
- History and Politics: En lutte contre les dictatures (MA HiLi; Tschann Libraire; Les éditions du Félin; Roselyne Chenu; Gilles Bataillon; Joao Fatela; Joanna Nowicki)
- History and Politics: Sex After '68 (University of Kent Paris School of Arts and Culture; Michèle Idels; Elsa Dorlin; Bee Scherer; Declan Gilmore-Kavanaugh; Jeremy Carette; Alex Goody; Loren Wolfe)
- History and Politics:
   Pratiques & Imaginaires
   de la séxualité coloniale
   (La Découverte; Nicolas
   Bancel; Pascal
   Blanchard; Gilles Boëtsch;
   Christelle Taraud; Dominic
   Thomas)
- Film: Hidden from History: The films of Ida Lupino (Richard Peña)
- Literature: Un Weekend à l'Est: soirée de l'ouverture

- (Festival Un Weekend à l'est)
- Music: Why do we move to music? Why do we music to move? (Mariusz Kozak)
- Film: The Marriage of Maria Braun (MA HiLi; Hanna Schygulla; Carol Gluck)

#### **DECEMBER 2018**

- Children's programming: No Boundaries art show (No Boundaries; CGC Rio; CGC Nairobi; CGC Beijing)
- Film: Le Chagrin et la pitié (MA HiLi; Carol Gluck)
- History and politics:
   Queer Studies: Here,
   There and Elsewhere
   (Columbia Center for
   the Study of Social
   Difference; EHESS-IRIS;
   Jack Halberstam; Camille
   Robcis; Gil Hochberg)
- Dance: Pinocchio: From development to performance (Kent Paris School of Arts and Culture; Jasmine Vardimon)
- Science and engineering: Columbia Engineering Info Session (CU School of Engineering; Soulayeman Kachani)

 Politics of migration: Refuge Beyond Reach: How Rich Democracies Repel Asylum Seekers (Médecins sans frontières; David Fitzgerald; Karen Akoka; Michaël Neumann)

#### **JANUARY 2019**

- Medical Humanities: Controverses sur les emotions (MA HiLi; la revue "Sensibilités. Histoire, critique & sciences sociales"; les éditions Anamosa; Tschann Libraire; Hervé Mazurel: Arlette Farge; Dominique Memmi; Thomas Dodman)
- Medical Humanities: Cerveau addiction et littérature (McGill University; Florence Noiville; Salah El Mestikawy; Fabrice Jollant)
- Politics: Les Gilets Jaunes (CCCCT; Toni Negri; Bernard Harcourt; Étienne Balibar)
- Literature: Uncharted Ambition: Retelling the Story of Modern Migration (Institute for Ideas and Imagination; Tash Aw)
- Music: New Music, New Subjects: The Situation of

- a Creole (Department of Music; George Lewis)
- Music: Le son et la musique au prisme des sound studies (CRAL, EHESS; CNSMDP, PSL; Susan Boynton)

#### **FEBRUARY 2019**

- Sciences and Law: Bioethics in the US (Mailman School of Public Health; EHESP; Karine Lefeuvre; Bob Klitzman; David Hoffmann)
- Literature and history: Alessandra David-Néel (Tschann Libraire; Jeanne Mascolo; Samuel Thévoz; Marie Lessana)
- Science, ethics, and technology: Designing Babies: How Technology is Changing the Way We Create Children (Mailman School of Public Health; EHESP; Karine Lefeuvre; Bob Klitzman)
- Journalism and politics: Who owns the news? A history of copyright (Alliance; Sciences Po; Paris 7; Juliette Cagé; Antoine Lilti; Will Slaughter; Jenny Davidson)
- Climate change and environmental sustainability: Climate Heroes (CAA-France; Maxime Riché)
- Literature and History: Ce que l'histoire peut nous dire de la littérature (MA HiLi; Judith Lyon Caen; Jean-Louis Jeannelle; Pierre Force)
- Politics of migration: Protecting Migrants and Refugees: Terra Incognita and the Justice Gap (Mailman School of Public Health; EHESP; Dadan Kardiana; Craig Spencer; Terry McGovern)

- Medical Humanities:
   Saying Nothing, Signifying
   All: the Legacy of Hysteria
   and Photography at
   the Salpêtrière in the
   19th century (University
   of Kent at Paris; Jane
   Thorburn; Anouchka
   Grose; Deborah Levy; Lisa
   Appignanesi)
- Politics and society: Les transclasses (Balla Fofana; Chantal Jaquet; Aya Cissoko)

#### **MARCH 2019**

- Post Colonial History: Esclavages et post- esclavages (Karthala Editions; CIRESC; Myriam Cottias)
- Climate Change and Environmental Sustainability: Energy, Development and Climate Change (SIPA; Philippe Benoit)
- Theatre and Politics: Sur la route (Mata Gabin; Anne Voutey; Karima Gherdaoiu)
- Literature: Maryse Condé: A Writer for Our Times (Department of French; Columbia Maison Française; Institute for Ideas and Imagination; Columbia Undergraduate Progams in Paris; Xavier Luce; Paulo Lomas Horta; Cilas Kemedjio; Lydie Moudelino; Maboula Soumahoro; Francoise Vergès; Christiane Taubira; Kaiama L. Glover; Madeleine Dobie; Noni Carter; Elsa Dorlin; Brent Hayes Edwards; Gayatri Chakravorty Spivak)

#### **APRIL 2019**

- History: Dominicians and Liturgy in Medieval Paris (Susan Boynton, Department of Music)
- Art History: Rosetsu's one-inch square portrait (Columbia Undergraduate)

- Programs in Paris; Matthew McKelway)
- Sociology: Geontopower: Cartographie de la scène européenne de la critique du liberalisme tardif (Elizabeth A. Povinelli; Paris 1; Alliance program)
- Children's programming: Artists: A Drop of Water (No Boundaries; The American Library in Paris)

#### **MAY 2019**

- · Philosophy: Derrida et la technologie (School of Philosophy; University College Dublin; Metropolitan University Prague; University of Kent at Paris; IIAC/LACI; UMR 8177, CNRS; École des Hautes Études en Sciences Sociales; LASCO; IdeaLab de l'IMT; Institute of Philosophy; Slovak Academy of Sciences; Joseph Cohen; Raphael Ory; Isabelle Afandry; Paul Audi; Avital Ronell; François David Sebbah)
- Children's Programming: Earth Day Artists: Black- out poetry (The American Library in Paris)
- History: Minjian: The Rise of China's Grassroots Intellectuals (Columbia University Press; Institute for Ideas and Imagination; Sebastian Veg; Xiaolu Guo)
- Art History: Modèles Noirs (Institute for Ideas and Imagination; Musée d'Orsay; Sylvie Chalaye; Lyneise Williams; Wendy Grossman; Maureen Murphy; Aimé Mpane; Alexis Peskine; Bintou Dembélé; Cécile Debray)
- Children's programming: No Boundaries Family Day (The American Library in Paris; CAA-France)

Film and society:

 Expanded Documentary:
 Extensions, movements,
 reconfigurations (Alliance;
 School of the Arts; Paris
 1; Centre Pompidou; Paris
 3; Rennes 2; Aline Caillet;
 Judith Michalet; Antony
 Fiant; Evgenia Giannouri;
 Martin Goutte; Guillaume
 Soulez; Jane Gaines;
 Debashree Mukherjee)

#### **JUNE 2019**

- History: Writing on Parchment/ Reading Parchment: Reconstructing Historical Practices from text and material (Columbia University Libraries; Alexis Hagadorn; Susan Boynton)
- Politics: Revealing the Offshore World (The Harriman Center; SOAS; Kimberly Hoang; Brooke Harrington; Jason Sharman; Kristin Surak; Alexander Cooley, Barnard Department of Political Science)
- Art History: Iliazd:
   Displacement and Display
   (Division of Arts and
   Humanities; Iliazd Club;
   Black Seas Network;
   Valentina Izmirlieva)
- Politics: International Colloquium on Public Space Democracy (Public Demos; EHESS; NOMIS Foundation; Nilufer Göle)
- Literature: Formes littéraires et pensée morale (MA HiLi; ENS; Public Demos; EHESS; Pierre Force)
- Music: New electronic: Music for Strings (Fritz Reiner Center for Contemporary Music; Department of Music, Columbia University; CAA-France; Marco Fusi)
- Medical Humanities: CHCI Health and Medical

- Humanities Network; Summer Institute Health Beyond Borders (The Heyman Center; Society of Fellows; Ghada Hatem; Jens Brockmeier; Arden Hegele; Loren Wolfe; Eileen Gillooly; Rishi Goyal; Craig Spencer)
- Medical Humanities:
   Alliance Medical
   Humanities Summer
   School (Alliance; The
   Heyman Center; Society
   of Fellows; Ghada Hatem;
   Jens Brockmeier; Arden
   Hegele; Loren Wolfe;
   Eileen Gillooly; Rishi
   Goyal; Craig Spencer)
- Literature: Conceptions and Configurations of the Arabic Literary Canon (Division of Arts and Humanities; Muhsin Al-Musawy; Sarah R. Bin-Tyber; Marwa Elshakry; Matthew L. Keegan)
- Film: The House in the Fields (Tala Hadid; Richard Peña)
- Journalism and Politics: Circulation and Control: Art, Copyright, and the Image of Revolutions of the Nineteenth Century (Paris 7; Wintherthur Museum; Will Slaughter)
- Film: *Clando* (Jean-Marie Teno; Richard Peña)

### **Columbia Sounds**

Sogol Mirzaei and Rusen Filiztek performing in a Columbia Sounds concert, "Improvisations," December 2018



WHAT IS "COLUMBIAN" ABOUT COLUMBIA **SOUNDS?** Columbia Sounds is configured around the Global Center as a place where Columbia affiliates can intersect in Paris. The series presents composers and performers connected to Columbia University, including students, faculty, and alumni. In 2018–2019, two of the concerts were organized by Bill Dougherty and Louis Goldford, students in Columbia's DMA program in Composition, who were studying at the Institute for Research and Coordination in Acoustics/ Music, Alec Hall, an alumnus of the doctoral program, organized and was the sound engineer for Talking Pianist, which included Hall's witty A Dog is a Machine for Loving. The new Institute for Ideas and Imagination was a co-presenter of three concerts in the series. As Resident Faculty Director, I organized performances dedicated to the music of Institute Fellows Zosha Di Castri, Zaid Jabri, and Amit Chaudhuri. Chaudhuri sang using traditional Indian vocal technique, accompanied by pianist John Kamfonas (a Columbia College alumnus), whom he had heard improvising at Reid Hall in September. Their artistic collaboration was a marvelous result of the Institute's presence at Reid Hall.



WHAT WAS NEW IN THE THIRD SEASON OF **COLUMBIA SOUNDS?** Thirteen concerts from September to June made for the most ambitious season to date (see full list below), Contemporary music by women composers was a major focus. The portrait concert of the venerable French-American composer Betsy Jolas gave the world premiere of her song cycle for violoncello and piano, Femme le soir, which was commissioned by the Paris Global Center. Two further portrait concerts of women composers constituted the first performances in Paris for Brown professor Wang Lu, and Columbia professor Zosha Di Castri, both alumnae of Columbia's Composition program. Short pieces by female composers from several different countries comprised violinist Alexandra Greffin-Klein's "Women of the World" program, and other concerts also included recent works by women.

Although all the programs presented new music, several concerts were particularly innovative in their combinations of diverse elements. The evening of improvisations represented an unprecedented array of styles, featuring two piano improvisers with differing approaches, traditional music from Iran and Turkey, and the Indian-inflected duo of John Kamfonas and Amit



#### Professor Magdalena Baczewska performing at Reid Hall for the Art and Music Humanities Summer Program, 2019 (UGE I Paris)

Chaudhuri. Equally eclectic, the 60-minute new work *Time and Again* (by Columbia Composition alumnus Keith Moore) wove together modern Greek poetry, Byzantine chant, microtonal saxophone playing, and digital processing. Marco Fusi played contemporary compositions on both the violin and the Baroque viola d'amore.

SUSAN BOYNTON, PROFESSOR OF MUSIC, HISTORICAL MUSICOLOGY



#### COLUMBIA SOUNDS CONCERTS, 2018– 2019

The 2018-2019 season of Columbia Sounds was supported by the Reiner Center for Contemporary Music, the New Music Fund of the FACE (French American Cultural Exchange) Foundation, the Alice M. Ditson Fund, Brown University, Le Centre Culturel Héllenique, Paris, the Columbia Global Centers | Europe, and the Department of Music at Columbia University, The Columbia Alumni Association of France and the Columbia Undergraduate Programs in Paris hosted receptions after the concerts. I am grateful to all of these organizations for their generous support of Columbia Sounds in 2018-2019.

September 26: John Kamfonas, piano (Chopin, Hovhannes, Hadjidakis, Bach/Busoni)

October 5: *Talea Ensemble* (Grisey, Di Castri, Haas)

December 3: Betsy Jolas, Music for Cello and Piano, (Anssi Karttunen and Nicholas Hodges)

March 5: *Improvisations* Amit Chaudhuri (voice and John Kamfonas, piano)

March 19: *Urban Inventory: Music of Wang Lu* 

April 3: Music of Zaid Jabri, with Ensemble Infuse

April 9: *Speaking Pianist*, with Stéphane Ginsbugh

April 15: Dialogues sonores: Les compositeurs du cursus IRCAM

May 21: Keith Moore, *Time* and Again (world première)

May 29: *Music of Zosha Di Castr* (Ensemble Cairn)

June 1: Women of the World (Alexandre Greffin-Klein, violin)

June 11: New Electronic Music for Strings (Marco Fusi, violin and viola d'amore)

### Columbia Alumni Association-France

WHAT IS THE COLUMBIA ALUMNI ASSOCIATION-FRANCE (CAA-F)? I would first like to say that the Columbia Alumni Association-France is proud to be part of Reid Hall and contribute to the vibrant community of the Paris Global Center.

CAA-F includes graduates of all Columbia University Alumni in France, of all schools and generations. We are a registered *Association Loi de 1901* established in 2002, and now count over 1900 members from 15 Columbia Schools including Business, General Studies, Arts and Sciences, Engineering and Applied Studies, and International Affairs, as well as Columbia College.

Our mission is to develop the relations between Columbia alumni in France, students and faculty of the Undergraduate program (UGE | Paris), the Institute for Ideas and Imagination, and more generally, to add to the cultural footprint of Columbia University in France.

#### **HOW WOULD YOU DESCRIBE YOUR ACTIVITIES?**

We aim to provide social, cultural, and business opportunities to our members and contribute to the cultural presence of Columbia University in France within the Columbia Global Centers | Paris. In the year 2018–2019, we organized or coorganized 36 events at Reid Hall:

Fifteen events were reserved for Alumni, Columbia faculty and undergraduates, and Fellows of the Institute for Ideas and Imagination.

- 5 networking events, which are very popular (La Rentrée, Thanksgiving Dinner, La Galette, April Fools Drinks, and Happy Summer Drinks).
- Halloween for Families, providing an opportunity for Alumni, Institute Fellows, and Reid Hall staff with young families to take part in a joyful Columbia event with the participation of students at Reid Hall.
- 8 Ivy+ U.S. University social mixers that are particularly attractive to Alumni who have recently arrived in Paris.
- An evening at the Royal Opera in Versailles for 42 Columbia students enrolled in the Summer Paris Art and Music Humanities courses,

Another nine of our events were open to all and contributed to the cultural life of the Paris Center. These included:

- 5 conferences on various historical, social, and cultural topics.
- A film screening on the life of an alumnus who was taken hostage in Entebbe in 1976.
- A painting exhibition by the Chinese artist Yang Daixi, in the presence of the artist.
- 2 concerts, including one with Louise Dubin (CC'92) whose work on the composer A. J. Franchomme (1808–1884) led to increasing attention being paid to his music, and a concert featuring the Stanford college group *Stanford Counterpoint*.

We have also co-organized events with Columbia University's Department of Music, the Paris Center, and the Columbia undergraduate program (UGE | Paris).

- 11 Columbia Sounds concerts that offer a unique opportunity to listen to contemporary music composed and/or played by Columbia composers and artists, as well as classical and romantic pieces.
- A special concert with Professor Magdalena Baczewska that attracted an audience of 130 people.

# WHAT ARE THE EVENTS THAT YOU WOULD LIKE TO MENTION PARTICULARLY?

We organized a few very specific events in 2018–2019 that I would like to highlight:

Last October, we organized our first painting exhibition. The Chinese artist Yang Daixi exhibited 40 of his recent works in the *Grande Salle*. Daixi came to Paris for the exhibition opening and he presented a public program on the landscapes of his native province in China.

In March, we organized the screening of a film made by Boaz Dvir on the life of Michel Cojot (BUS'60). Cojot, who miraculously escaped the Gestapo in France while he was a young child, happened to be



Students of the Art and Music Humanities Summer Program, 2019 (UGE I Paris) welcomed at Versailles by Laurent Brunaner, Director of the Royal Opera House. Visit organized by Jean-Pierre Reichenbach, President CAA-France

on the Air France flight that was hijacked by terrorists in 1976 and flown to Entebbe, Uganda. Passengers and crew were liberated in a daring Israeli military operation. Four hostages (two passengers, including Cojot's own son, then aged 12, and two of the Air France crew), as well as one of the Israeli commando lead pilots, were present at Reid Hall and participated in the ensuing lively discussion. The *Grande Salle* was filled to capacity.

In late June, we secured seats at a very favorable price for 42 Columbia students enrolled in the Summer Paris Art and Music Humanities program for the performance of Purcell's *Dido & Aeneas* by the Juilliard415 Orchestra and singers at the Royal Opera in the Palace of Versailles. Students and faculty were welcomed by Laurent Brunner, director of the Royal Opera, and had a chance to discuss the opera with the conductor, Professor Avi Stein from Juilliard.

I'd finally like to give an idea of the diversity of the conferences we organized last year: Business School Professor Bruce Greenwald presented his latest book written in collaboration with Professor Joseph Stiglitz; Professor Patrick McKelway presented his latest work on the Japanese 18thcentury painter Nagasawa Rosetsu; Maxime Riché, (SEAS'12, CAA-F board) presented his work on *Climate Heroes*; and Jan Dunin-Wasowicz (LAW'12, CAA-F board), Sciences Po Professor Regis Bismuth (LAW'09), and Frédéric Pierucci (BUS'01) discussed the current trends in the extraterritorial application of U.S. Laws, centering on the Alstom case.

We are now actively planning new ways of broadening Columbia's outreach and presence in France through our base at Reid Hall.

JEAN-PIERRE REICHENBACH BUS'70, PRESIDENT



# **Educational, Cultural, and Scientific Affiliations**

## HIGHER EDUCATION INSTITUTIONS

- Alliance Program
- École des hautes études en santé publique (EHESP)
- École des hautes études en sciences sociales (EHESS)
- École normale supérieure (ENS)
- École Polytechnique
- Institut d'études politiques, Sciences Po
- Paris 7, Denis Diderot
- Paris 4, Sorbonne
- Paris 1, Panthéon-Sorbonne
- Nouveau Collège d'Études Politiques (NCEP), Université Paris Lumière
- Institut du développement durable et des relations internationales (IDDRI)
- Institut d'études avancées (IEA)

- Institut national de l'histoire de l'art (INHA)
- · Institut Pasteur
- Paris-Est Créteil (École de Médecine)
- Paris Sciences et Lettres (PSL)
- Université Pierre et Marie Curie
- Réseau français des instituts d'études avancées
- Sphère (Paris 7)
- Institut Acte (Paris 1)
- Collège sciences de la santé—Université de Bordeaux
- Collège international de philosophie
- Les rencontres philosophiques de Monaco
- Nomis Foundation (in process)

## CULTURAL ORGANIZATIONS

- The Arts Arena
- · Ateliers Berthier
- · Centre Pompidou
- Cité internationale des arts
- La Dive Note
- La Muse du Parnasse
- La Nouvelle Athènes
- · Musée d'Orsay
- FICEP—Forum des instituts culturels étrangers à Paris
- · Ateliers Medicis
- Opéra de Paris
- Sinfonietta
- Textes et Voix

## LIBRARIES AND ARCHIVES

- The American Library in Paris
- Archives de la Préfecture de police
- Archives départementales de la ville de Provins (Fonds ancien)

- Archives nationales de Paris
- Bibliothèque nationale de France (BnF)

#### **OTHER**

- The American Hospital
- Fulbright Franco-American Commission
- The Teaching Assistant Program in France (TAPIF)
- Organization for Economic Cooperation and Development (OECD)

# Other Member Colleges and Universities at Reid Hall

#### MEMBER COLLEGES AND UNIVERSITIES AT REID HALL

- · Dartmouth College
- Hamilton College— Hamilton in France
- Hollins University
- Sarah Lawrence College
- · Smith College
- Sweet Briar College— Junior Year in France
- University of Kent—Paris School of Arts and Culture

- Vassar College—Vassar-Wesleyan Program
- Wesleyan
   University—Vassar-Wesleyan Program

# SOCIO-CULTURAL ASSOCIATIONS

- The Arts Arena
- Association of Americans Resident Overseas (AARO)
- American Club of Paris (ACP)

- Association française des femmes diplômées des universités (AFFDU)
- Bespoke Education
- EUSA—Academic Internship Experts





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